continental

film review
for the aware audience

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CONTINENTAL FILM REVIEW OCTOBER

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Cover Picture: SABINE SUN in "Erotic Urge" (Jacey, Piccadilly).

The Classic Cinema, Church Street, Liverpool, becomes the Tatler Cinema Club on September 7th. For programmes see page 26.

strip - tease from "erotic urge"

girls on the road

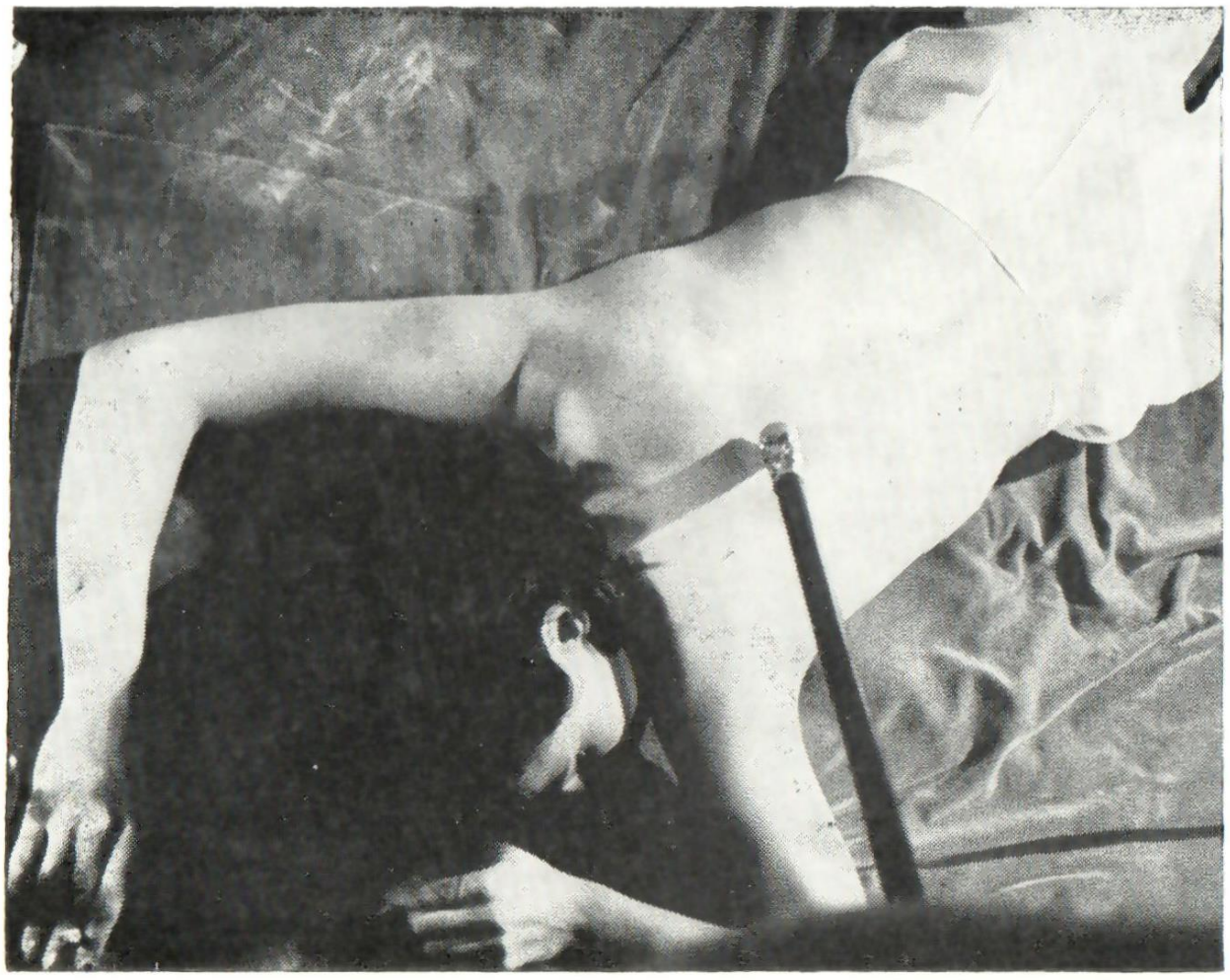
DIRECTOR ROGER BAUMONT has a good idea with his film "Erotic Urge" (Trois Filles vers le Soleil) — three girls decide to spend a holiday on the Cote d'Azur but having spent all their money on clothes have to hitch-hike.

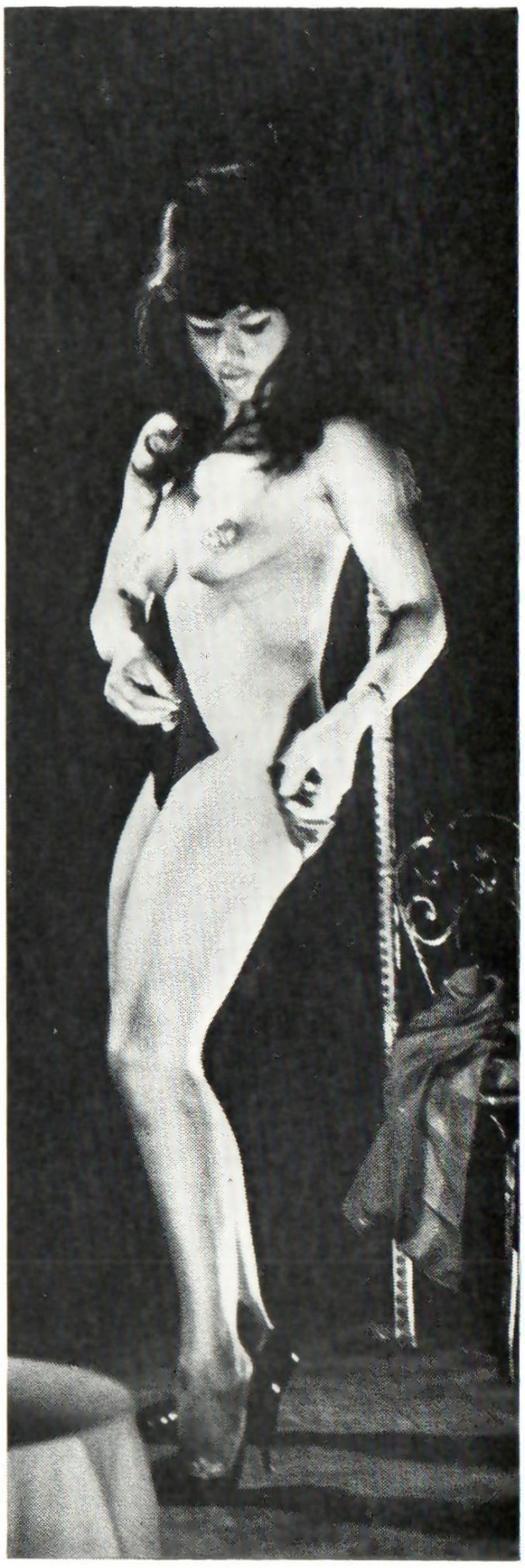
Monique (Jacqueline Vandal) is a young nurse and with her two friends Sophie (Catherine Monnet) and Christine (Sabine Sun) makes a trio that few drivers with empty seats could resist.

Their first success is with a young man, Gérard (Jean-Louis Tristan) who tells them he is a journalist. Unfortunately they are involved in an accident in which a small girl is injured. Monique insists that they take her to a hospital. Gérard reluctantly agrees and takes Monique and the child while Christine and Sophie carry on independently.

Having put the child into the care of a hospital Monique decides to stay at a nearby hotel overnight and Gérard is much in favour with this idea. It is soon obvious that he is not a journalist but a young gangster carry-

Above: Jacqueline Vandal in a scene from "Erotic Urge" (Trois Filles vers le Soleil).





Above:
Gérard takes Monique to a strip-club.

Left: Christine, taken to a lodge in some woods, experiences a strange dream.

ing money to Monte Carlo to release a man held there. To impress Monique he begins to spend the money and the girl happily surrenders to him.

Meanwhile Sophie has been picked up by a leather boy. In reality he is the drop-out son of a wealthy family. He takes the girl to a lodge in the country and there dreams and reality create an exciting adventure.

As for Christine (whose job in Paris is to play seductive girls in photo-romances), she has been given a lift by the shy Marc (Jean-Pierre Moutier) and she does everything to seduce him. Finally, in a little inn in Provence, Marc succumbs to the girl's undeniable attractions.

The three girls meet up again just outside Saint-Tropez but a last, collective adventure sends them somewhere other than Saint-Trop', but by the smiles on their faces they are not particularly disappointed.

Right and Below: Dream sequence with leather boys in "Erotic Urge" directed by Roger Baumont and now showing at the Jacey. Piccadilly.

latest from france

Jean Renoir is beginning a new colour film in Provence, "Le petit roi d'Yvetot", intended first for TV. Principal players are Francoise Arnoul, Jean Carmet and Jean Sardou.

Alain Robbe-Grillet is beginning this month (in Czechoslovakia) a new film, "Eden and After". The film, 'a policier' will have twenty-three year old newcomer Lorraine Rainer in the principal role. Miss Rainer was discovered by Claude Chabrol in his "La femme infidèle" and "Que la bête meurt". In "Eden and After" she plays two characters. a Prague student and a painter's model who is murdered.

Marcel Carné, while at the recent Moscow Festival, dicussed two projects — one set in the 16th century and another, a psychological film but with science fiction material.

Francois Truffaut will play a part in his own film for the first time in "L'Enfant Sauvage". He plays a doctor of an institute for deaf mutes who, in 1798, has a wild young boy of twelve years given in his charge. The boy is played by Jean-Pierre Cargol.

Edwige Feuillère makes a return to the screen in 'Où va le vent?'. She is the friend and confidante of a young man (Patrick Jouanne) who is perpetually surrounded by women. Annie Girardot will be a pianist; Micheline Presle will sell furniture and Guy Bedos will sell vanilla ices in this film directed by Guy Gilles.

Danièlle Darrieux will star in Jean Girault's new comedy film, "Residence Sécondaire". She is the wife of a wine merchant with three children and upsets the family when she wants to buy a country house and arrange its repairs.

odd birds

"The Madwoman of Chaillot" will have a Royal premiere next month

Above: Katherine Hepburn, Margaret Leighton and Giulietta Masina in "The Madwoman of Chaillot".

PERHAPS NOT surprisingly, with their long difficult speeches, the plays of Jean Giraudoux have not frequently found their way to the screen. There was a German version of "Siegfried" a decade ago and more recently, "Ondine".

Giraudoux died in Paris in January 1944 at the age of sixty-one. Two of his plays were subsequently produced posthumously, "La Folle de Chaillot" (1945) and "Pour Lucrèce" (1953).

Always a critic of society, the Second World War did little to change Giraudoux' opinion of man's greed and selfishness.

For all that, in "The Mad Woman of Chaillot" he has wrapped the indictment in comedy. As Professor Harry T. Moore describes it: "the central figure is a creature dreamily lost in the past, when there were such things as manners and love. When she discovers that financiers prey upon the people, she finds an easy, however incredible, solution: she declares that oil has been discovered in her cellar in Paris, to which the villains of the play flock, she bolts them in then drowns them. (From Twentieth Century French Literature — Heinemann 55s.).

The film of "The Madwoman of Chaillot", directed by Bryan Forbes entirely in France has Katherine Hepburn as the Countess Aurelia and a star cast that includes: Charles Boyer, Giulietta Masina, Claude Dauphin, Danny Kaye, Yul Brynner, Dame Edith Evans and many more.

Above: Danny Kaye, Giulietta Masina and Katherine Hepburn in two scenes from "The Madwoman of Chaillot", from the play by Jean Giraudoux.

Left: Giulietta Masina
Right: Katherine Hepburn

SEAGULLS

Above: Marina Vlady and Nikolai Grinko in Yutkevich's "Plot for a Short Story".

Chekhov's "Seagull" is the mainspring of two new productions, one directed by Sidney Lumet and the other by Sergei Yutkevich.

Yutkevich's film, "Plot for a Short Story", will conclude the Venice Festival and is virtually the story of how Chekhov wrote the play and the flop it was on its first performance in St. Petersburg. In a flashback we see Chekhov's life in Moscow and Melikhovo, his trip to Sakhalin and his relations with Like Mizinova who, it is generally believed, was the prototype of Nina Zarechnaya, the heroine of "Seagull".

The lovely French actress, Marina Vlady, plays Mizinova and Chekhov is played by Nikolai Grinko.

Sidney Lumet's film, on the other hand, is the play itself, 'in pure form'. It has an all-star cast with Vanessa Redgrave, James Mason, Simone Signoret and David Warner in the main roles.

Above: Simone Signoret and David Warner in Sudney Lumet's "Seagull".

SIMONE SIGNORET and Yves Montand have left their apartment in the place Dauphine in Paris (the underground parking garage kept them awake nights) and have settled at Saint Paul-de-Vence where they have the twin attractions of their own cinema-theatre and the magnificent countryside of Provence. The actress says she would not be particularly upset if film roles did not come her way but, in fact, she is as busy as ever.

She was recently in Paris to dub some scenes for Jean-Pierre Melville's "L'Armée des erbres".

Recently reconciled with Melville, during the film they vied with each other as to who could be the nicer to the other.

But she is faithful to her friends and for this reason agreed to star in Bozzuffi's "L'Américain". In 1962 when she was playing in "Le jour et l'heure" with Bozzuffi he had a line of English to say which he was unable to put over convincingly. Simone, who speaks perfect English, helped him. Since then he has participated in her theatrical adventure, "Petits renards"; played in Costa Gavras's first film, "Compartiment tueurs (for which film Simone and Montand roped in all their friends) — and they are all to be found, five years later, in "Z".

Simone Signoret's next film will be Guy Gilles' "Alger-les oubliers" in which she plays a teacher who has lived in Africa since 1936. Next month she will turn to something quite different, Claude Lelouch's "Le rose et le noir" in which she and Jean-Claude Brialy form a strange couple — "on ne saura pas s'ils sont mere-fils, cousins, frere-soeur, amants ou patronne-secretaire".

To round off the year she has been asked to play the wife of Arthur London in "L'aveu". "I'll think about it," says Simone Signoret. It is the role of a woman whose husband, a communist, has been accused of betraying his country. She discovers that his witnesses are false and obtains his rehabilitation.

Left: Simone Signoret and James Mason in "Seagull".

the orgy

GUSTL has everything that a normal citizen requires for happiness — comfortable home, a well-paid position, and a pretty wife. His marriage is wonderful — the love-games are frequent and full of domestic adventure. A copy of the Kama Sutra is close at hand on the night table.

But Gustl's imagination goes further. Voraciously, he gulps down the sex stories in various illustrated publications, and "Fanny Hill". A dictionary of erotica nestles in his pocket. His imagination takes wild flights of fancy. Even so, he feels excluded — he isn't a participant, only a miserable voyeur in this world-wide 'Erotikon'.

Frustration becomes the key to Gustl's feelings. He gazes enviously at the twenty-year olds, to whom everything that he has always been denied is allowed. He longs to belong to that younger generation. Wimpie, an apprentice in the furniture trade where he also works, becomes his 'love-in' idol. Group sex, and free exchange of partners — Gustl has never experienced anything of that nature.

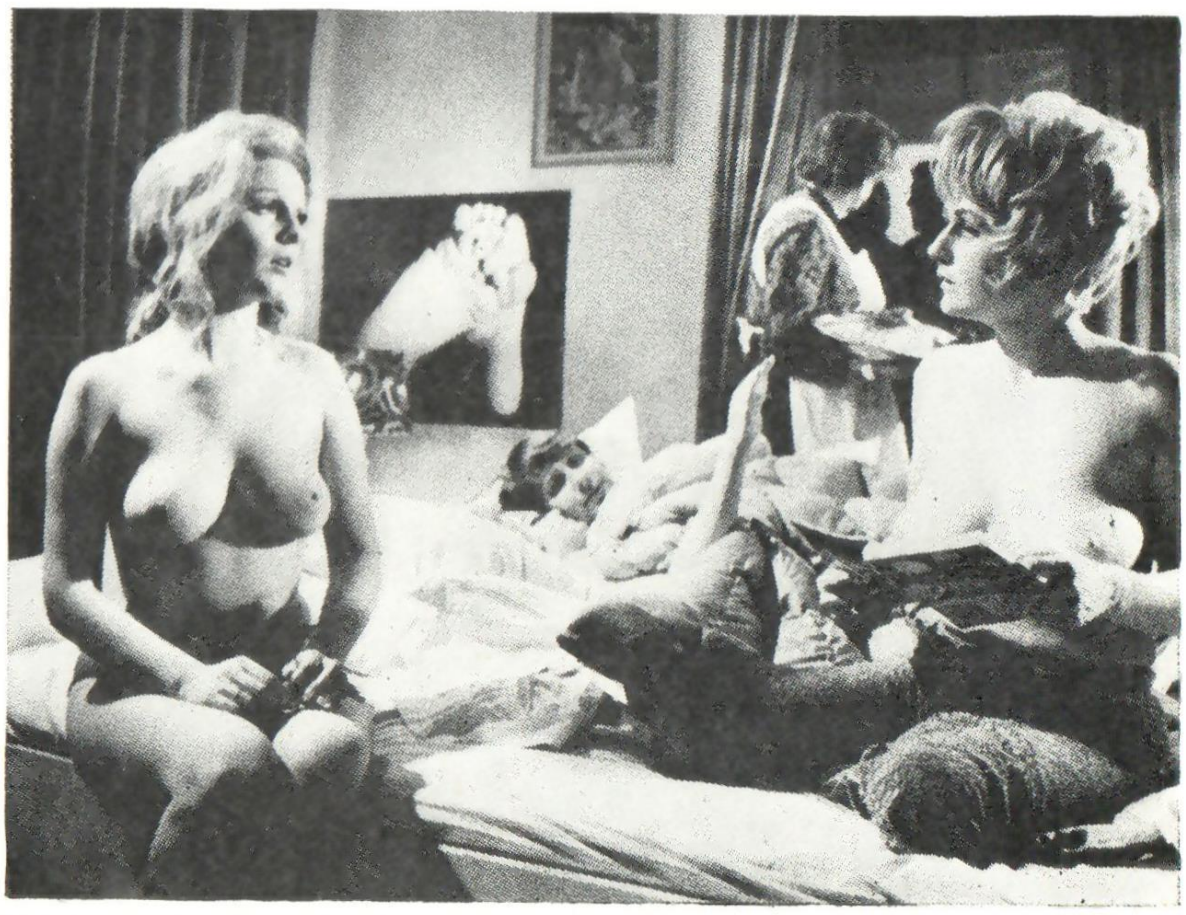
But, it isn't easy to rid Helene, his wife, of certain inhibitions. Her prompt reaction to his suggestions is to send him off to the doctor. However Gustl perseveres — pressing unswervingly toward his goal: the great orgy, a banquet of the body, with him, Gustl, as a 'Titan of eroticism' in the centre of it all.

It's strange though, the difficulties one has. Although everyone talks about sex enlightenment, free love, orgies and group sex, and cries of 'love, love!' echo millions of times throughout the land. the great orgy isn't so easy to arrange. Gustl's path to the extra-marital bed is thorny and hemmed with obstacles, misunderstandings and failures. Even 'modern-minded couple seeks like-minded partners' only leads to squares. But, finally it is arranged. A bunch of sex-maniacs turn up in Gustl's rooms for the big orgy. The feast can begin — the first masks fall . .

But Gustl has disappeared — withdrawn from the event by destiny in the truest sense of the world, so Helene is forced to manage the forces of nature alone. And how she manages them!

In the future, Gustl's marriage will be full of surprises!

"The Orgy" is a Rob Houwer production for Atlas directed by Michael Verhoeven and starring Mario Adorf and Gila von Weitershausen.



Right: Scenes from Rob Houwer's production "The Orgy" directed by Michael Verhoeven starring Mario Adorf and Gila von Weitershausen.

Right: Margarete von Trotta and Jürgen Draeger in "If you play with crooked little Birds". Gustav Ehmck's second film.

GERMANY

WRITING IN THE periodical, "Church and Film", the attorney Horst von Hartlieb, general manager and member of the Board of the Association of Film Distributors said:

"The more definitive, more liberal and less conventional attitudes as regards sex are in keeping with the trend of our times and corresponds to the moral values as they are felt today and as they will be seen in historical perspective in later years. Perhaps the dams were really old-fashioned and the locks in need of repair? Is not the church also forced to look into its own laid down principles because of the changes in society and ideology? Maybe these principles stem from hierarchical traditions rather than religious dogmas and their amendments do not therefore shake the basic concepts of Christianity? One is tempted to quote Kierkegaard: 'the opposite of sin is not virtue but faith".

Left above: Anthony Steel with Helga Anders and (left) with Francoise Prevost in "Run Rabbit Run".

Latest in the sex-inquiry-cum-education films is "Helga and Men". In this Helga is married with two children. She is also a journalist and her work and her husband's work keep them very much apart.

Helga goes to Brazil to do a social study for her magazine which does much to adjust her married life to one of mutual co-operation.

Producer and director Dr. Roland Cammerer had some interesting things to say of the film:

"We went to Brazil because we can find the same problems there we experience here. But they are more clearly defined there. We have an artistic outlet in the "Karneval" and in the "Macumba", intoxication customs in which Christian, Indian and African rituals intermingle. They arouse ecstatic intoxication experiences. Our film showed the whole ritual procedure of such a "Macumba".

"We shot many scenes in the slums and were surprised to learn that the contraceptive pill is not prohibited for religious reasons. The fact is rather that there is an almost total lack of information. The responsibility for this lack of information must be borne by the ruling classes. The class distinctions are, of course, changing, and the important thing is always the self-realisation of the individual. Yet the global population explosion necessitates rapid rethinking, most certainly also in the sexual attitude.

"Our film also examines the "Humanae Vitae" of Pope Paul VI. There are interviews with two of the most important priests of Brazil who are faced daily by the misery of the masses, Padre Kesselmeier, the priest of the young people and Padre Winckelmann, the family priest. They both speak as convinced priests and Catholics. Brazil for me is only a catalyst to make world-wide problems visual in a particular way."

DIETER HALLERVORDEN studied modern languages and publicity, passed an interpretors' examination, joined a French theatre group and finally landed up as actor and director in Berlin. In 1960 he founded his own intellectual cabaret "Die Wühlmäuse" there. In 16 programmes he has since held up a mirror to his audiences and has broadcast his straight-to-the-point political commentaries.

Together with director Ralf Gregan he wrote the script for his first feature film "Several Times Daily". He plays the part of a man who is looking for a new wife for himself and the right sort of mother for his five-year-old son, although he encounters some very unlikely candidates. A lover with rather negative qualifications he is also accident-prone, clumsy and life leads him into the most crazy situations.

Maximilian Schell ("The Castle") is to direct and co-produce Turgeniev's novella "First Love".

Bertold Brecht was the most frequently performed author after Shakespeare in the West German theatres. Brecht's importance for the cinema is often debated. His "Texts for Films" will be published shortly by Suhrkamp-Verlag.

Guenter Grass has agreed to the filming of his novel "The Tin Drum". The author retains the right of consent in the choice of screenwriter and director.

Franz Josef Spieker ("Wild Rider Ltd") is preparing a new subject: "Cuckoo's egg in the gangster's nest".

diary of a shinjuku thief

Above: Tadanori Yokoo as Birdey and Rie Yokoyama as Umeko in Nagisa Oshima's "Diary of a Shinjuku Thief".

a japanese godard

IT IS NOT too glib to say that thirty-eight year old Nagisa Oshima is the Godard of the Japanese cinema. His first film, made when he was twenty-seven, had a certain lyricism that quickly gave way to an "intellectual realism" — his expressed aim is open rebellion against the Japanese film traditions of sentimentality within a strict limit of expression.

The fact that he rejects sham and demands truth he believes automatically makes him a criminal in the eyes of the Establishment and he has stressed this point in his work, making a number of films of quality in which anti-heroes are the chief figures. Not for nothing does he quote from Genet in his new film or does it bear the title "Diary of a Shinjuku Thief".

Like Godard, Oshima tries to express the condition of his times through his own personal predilection as well as through some fictional thread. Although this new film is basically the story of two young people seeking a mutual, sexual ecstasy in a world of artificial provocation, it is also the story of Japan, of Tokyo, centred on the Shinjuku district where the struggle to burst through the layers of traditional Japanese conformism is best seen. The film is, in fact, set against the riots that took place in Tokyo in 1968.

Also involved are the celebrated Situation Players, headed by Kara Juro, who perform in the streets.

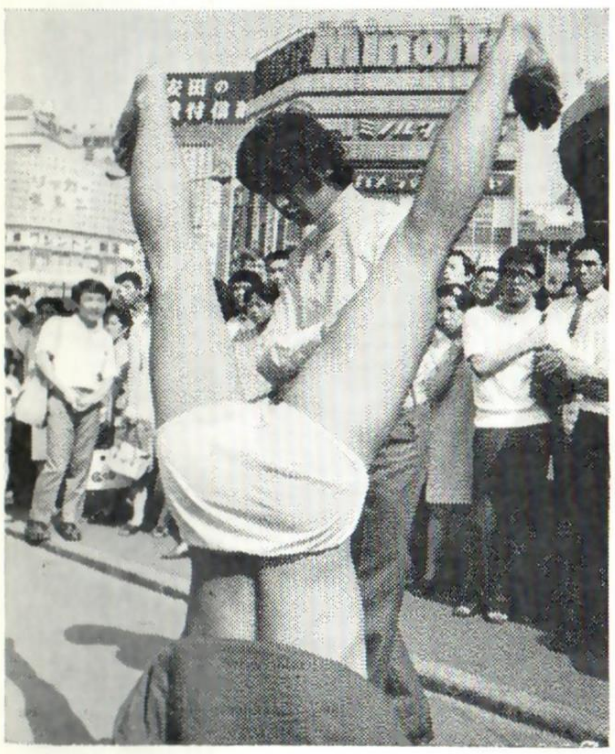
Kara Juro appears at the beginning of the film and with each scene change sings a "curse-like song containing a prophecy of doom. His group sets up their womb-like tent in the valley formed by the buildings of Shinjuku. They spit their anathema in the face of culture in performances that get no official approval."

But the main narrative of the film deals with Birdey (Tadanori Yokoo) and his girl Umeko (Rie Yokoyama).

They seek a sexual union that has both ecstasy and meaning. A bookseller (symbol of the intellectual world) gives them money to enjoy themselves but Birdey is inept and Umeko's traditional fear and repulsion of sex makes their lovemaking empty and frustrating.

A Freudian sexologist offers his technical jargon but the two do not understand. In a fantasy town the young people are surrounded by every kind of sexual provocation but cannot find the true way to sexual happiness.

A meeting with the Situation Players involves Birdey in a performance in the grounds of the Hanazono Shrine and somewhere along the line both Birdey and Umeko are taken out of their own



Top picture: A member of the Situation Players — a group of 'protest' street performers. Centre picture: The Situation Players in "Diary of a Shinjuku Thief".

Above: Umeko is employed in a bookshop where she catches Birdey shoplifting. The year is 1968 — the Shinjuku district, scene of the now famous riots.

Above: Nagisa Oshima directing a scene from his film showing the two young people with the sexologist.

small predicament to a wider concept of reality. This achieved, they attain the ecstasy which they seek.

Like Godard, Oshima uses every device to suggest the contemporary scene — radio interviews — banner headlines between shots — like the pop artist 'the image is the message' — images of the world about us, used in a personal collage to express utter reality — utter truth.

Below: Rie Yokoyama as Umeko.

from france

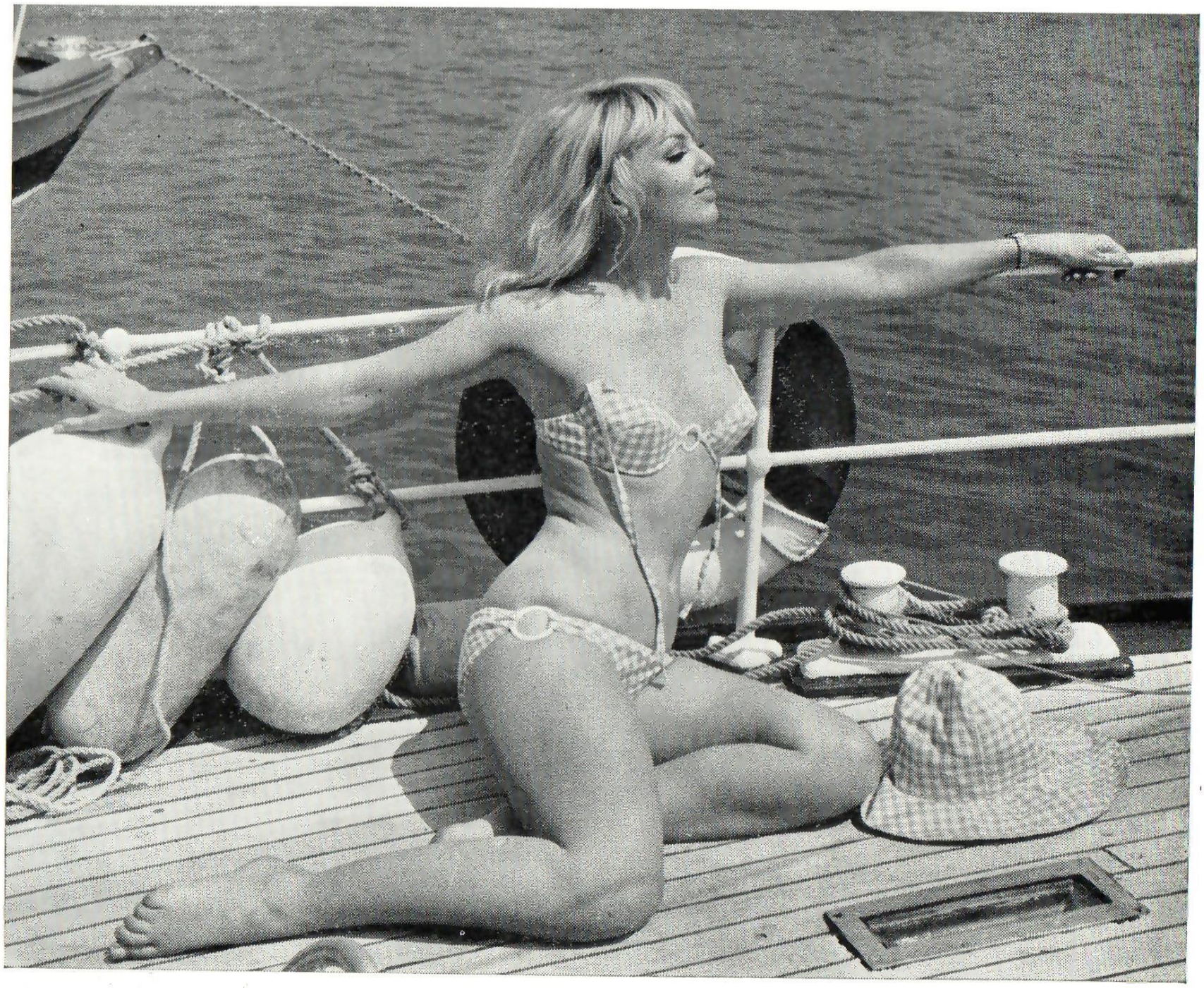
Right: Brigitte Bardot and Maurice Ronet in "Les Femmes".

Left: Francois Truffaut, now making "L'Enfant Sauvage".

ANNA KARINA has been away from France for two years, appearing in mainly American productions — the forthcoming "Justine" being one of the most important. She is now back in French studios making "Le Temps de Mourir" (provisionary title) directed by André Farwagi. It is the story of a girl who loses her memory but who can see into the future .A man discovers her in the garden of his chateau just after he has seen 'the film of his death'.

Pierre Schoendoerffer has agreed to Jacques Perrin's suggestion that he should direct "Le Desert des Tartaes" based on the book by the Italian, Dino Buzzati.

Right: Mylene Demongeot plays the star role in "Le Champignon" ("The Mushroom") which Marc Simenon (son of Georges Simenon) is directing. It is his first film.



Above left: Maurice Ronet in Edouard Luntz's "Le Dernier Saut" based on Bartolomec Bennassar's novel, "Le Baptême du Mort" in which a 'man of war' confronts a 'man of the police' in a murder case in which the former is the both the victim and the criminal. Above centre: Elizabeth Wiener, latest young star in the French cinema to be seen here in the near future in Clouzot's "La Prisonnière". Above right: Jacques Perrin, one of France's busiest actors.

new director

ANNE WALTER was born in 1934 into a family of architects. She won a grant to an American college where she met the writer Saul Bellow and took his course of "creative writing". On her return to France she became interested in the cinema and made her debut as a script-girl which led to her finally working on Bresson's "Un condamné à mort s'est echappé".

Filming in the summer she painted and wrote during the winter months having a novel published in 1959. Her film work brought her into contact with many directors including Robert Vernay, Armand Gatti and Pierre Mocky and she wrote scenarios for others, notably Duvivier. She also did work for TV on news programmes.

This all led to her directing her first feature film, "Le temoin", which is frankly inspired by the atmosphere of the town of Bruges It is the story of a young girl who teaches English at the University. She lives with an old woman who reads horoscopes. The woman is murdered and Cécile becomes attracted to a wealthy man whose chauffeur is suspected of the murder. Gérard Barray and Claude Jade are the stars.

fernandel

Three projects for Fernandel: "Antonin et son cheval", which is currently being made in Provence, to be followed by "The Travels of Bidassoa" or 'the tribulations of a Frenchman in Spain' (in which Darry Cowl will also appear) and then, later on, another "Don Camillo" to be directed by Christian-Jaque.

Left: Alain Delon to be seen here in "La Piscine". Currently making "Le Clan des Siciliens" opposite Jean Gabin and next month starting "Carbone et Spirito" directed by Jacques Deray and opposite Jean-Paul Belmondo.

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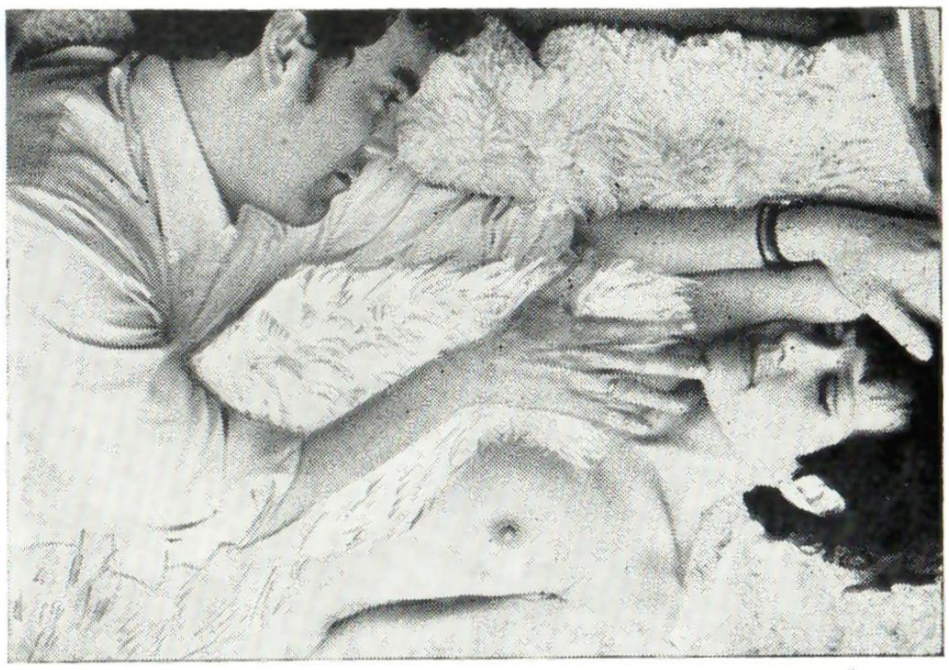
DESPITE a first flush some two years back the Dutch cinema still has to make its national — international impact. It is surprising that we have not heard more of Philo Bregstein's "The Compromise". Bregstein was born in Amsterdam thirty-seven years ago and studied law. Subsequently he studied directing at the Rome Film School and published (in Holland) his first novel, "Killing Time" in 1967.

"The Compromise" was produced by Rob du Mee", thirty-four year old son of a cinema owner who, after studying at the Amsterdam Film School, worked as a film critic and was the founder editor of "Skoop". He has been producing a number of low-budget films since then including "The whipping cream hero" and "Monsieur Hawarden".

"The Compromise" is about a young American working with the Living Theatre Group while in Amsterdam. He falls in love with a young cover-girl, May, who is married to a journalist of a socialist newspaper.

The American finds he is suddenly the subject of everyone's moral attitudes concerning violence and war in Vietnam. He finds, as does May and her husband Hans, that he is continually compromised, being unable to completely commit himself to his own ideals. The Living Theatre presents a more fully humanitarian way of living but for Ron, the American, it is still linked with theatrical representation, and not entirely valid for that reason.

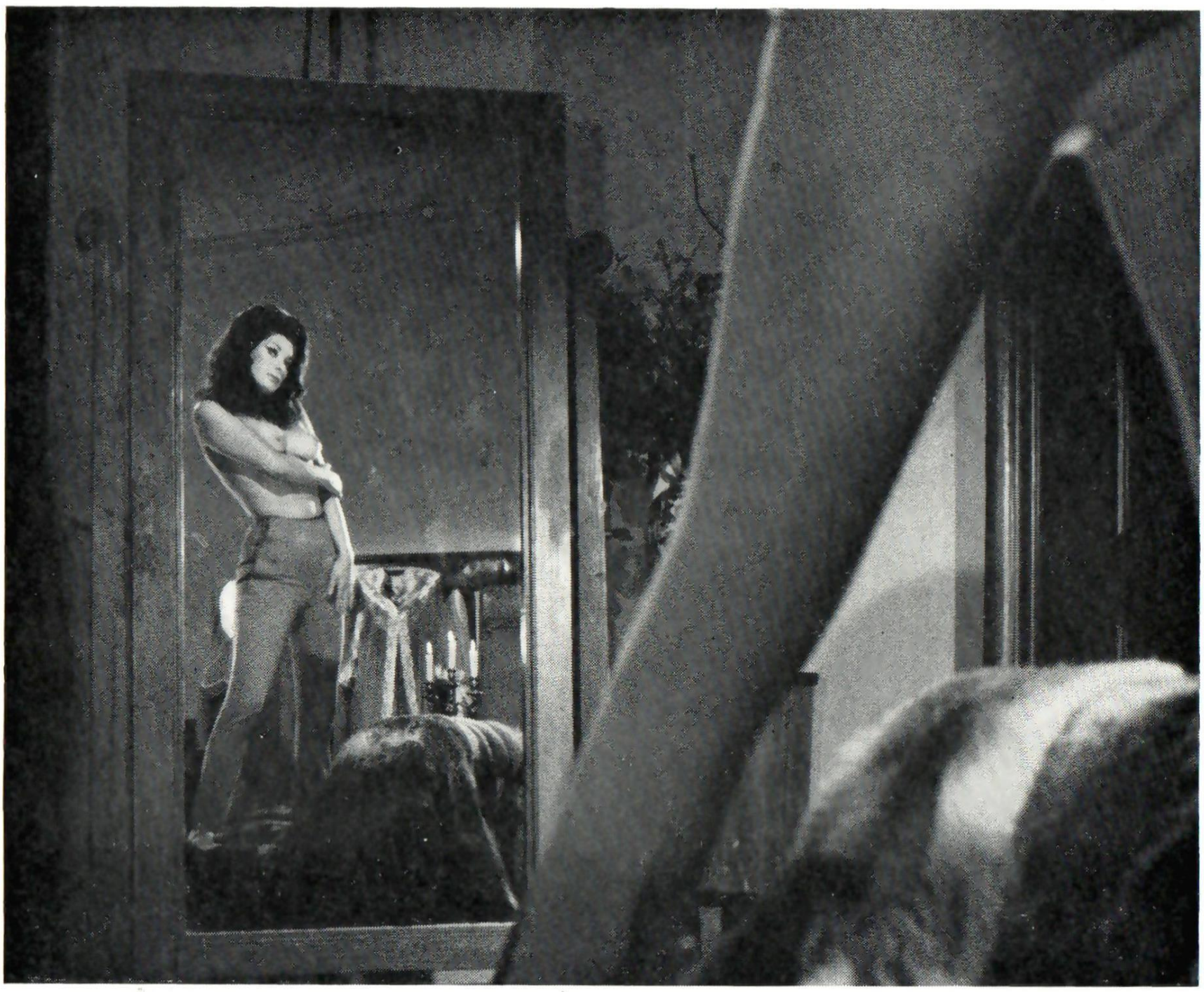


Above:
Marline Fritzius and Gerben Hellinga in "The Compromise".

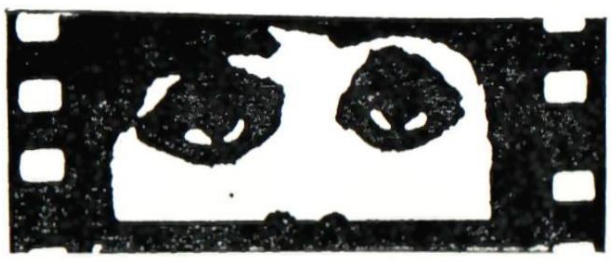
dutch double

Left: Ankie von Amstel and Jeroen Krabbe as two hippies in Rob Houwer's "Professor Columbus". Ankie is a busy photo-model in real life and Jeroen is a stage actor who recently impressed as Hamlet on the Amsterdam stage. Rob Houwer operates from both Amsterdam and Munich — "Professor Columbus", a comedy about hippies, was directed by Rainer Erlers.

the brazen women of honore de balzac



Above: From Josef Zachar's "The Brazen Women of Honoré de Balzac".



Honoré de Balzac (1799-1850) is particularly known for his collection of character-related novels which go under the general title of "La Comedie Humaine". The Slovak director, Josef Zachar's new film is taken from the author's three collections of "Drole Stories", Rabelaisian in content and set in medieval times. Zachar's film is, in fact, entitled "Die tolldreisten Geschichten nach Honoré de Balzac" which has rather wildly been translated into English as "The brazen women of Honoré de Balzac".

The film was shot in the 9th century Bernstein castle in Burgenland part of which, for the past fifteen years, has been a hotel.

The film begins to establish an organised raid on French literature as it follows the recent adaptation of Maupassant's "The Nieces".

THE LATEST novelist in for a fresh cinematic look appears, to be Honoré de Balzac, the writer of the group of novels that he gave the title of "La Comédie Humaine"

A Soviet film is currently being made ("Honoré de Balzac's Error") of the time Balzac visited the Ukraine to stay with a countess — his L'Et rangère whom, after much correspondence and waiting for her to make up her mind, he finally married. A second film, made in Germany, has the brash title of "The Brazen Women of Honoré de Balzac" and appears to be a lively amorous romp inspired by a collection of Balzac stories (or incidents from them) from "Scènes de la vie privée" to three collections of "Drole Stories".

The German film, directed by Josef Zachar, begins with a chateau whose inmates are Fabian, the local lord, and Eugenie with whom he is living but for whom he has lost his appetite. Also in the chateau are Annette, Fabian's niece; the inevitable groom, Georg, and Sophie, a maid with Georg on her mind. Apparently one way of passing the evening at the chateau is to read a collection of erotic stories, "The Brazen Women of Honoré de Balzac", a performance which does much to stir the local passions.

To the chateau come three guests: Arabella, who has virtually been bought by her wealthy husband, Leuwenstam, and who has not yet surrendered to him; Manuel, a young aristocrat and his girl-friend Felizitas whom he no longer loves.

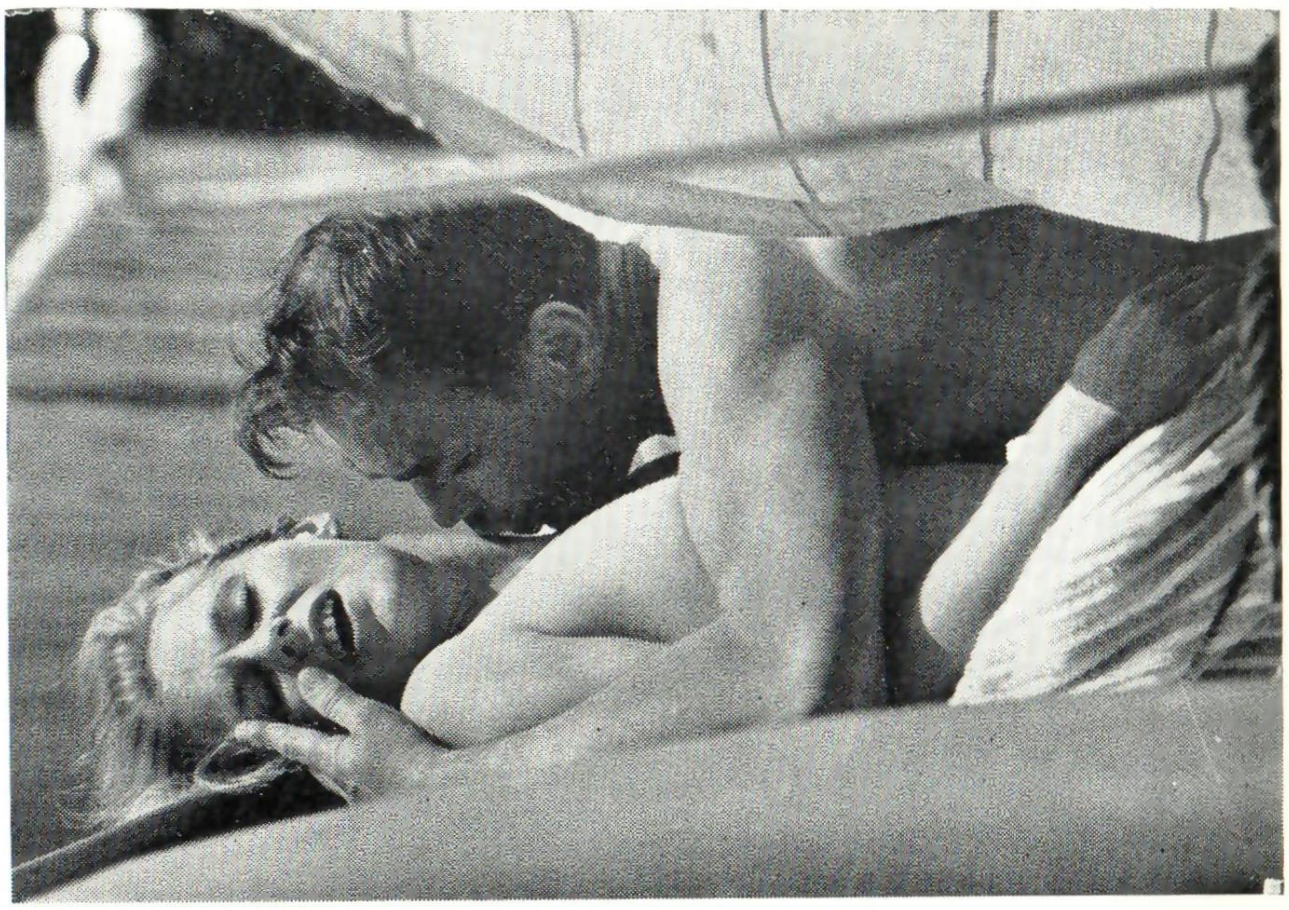
Annette tries to seduce Manuel by reproducing situations from one of Balzac's stories but she has little luck and Manuel in fact chooses Arabella. Unfortunately Leuwenstam interrupts them. Arabella's head is covered by the sheet, only her body is revealed. Manuel asks the interruptor if this is his wife. Unwilling to admit that he cannot identify his own wife's naked body Leuwenstam assumes, by Manuel's audacity, that it is not Arabella. Nevertheless he tries to check up when Arabella and her friends go sunbathing in the woods the following day.

A wine festival in the true Bacchic manner brings all parties to an emotional boil — differences are sorted out — and the guests quit the chateau well suited, leaving Fabian and Eugenie happy together with their copy of Balzac.

Below: Two of the attractive young women of the castle go for a ride in the wood accompanied by the groom, Georg, whose desire prompts him to imagine them naked. A sequence from Josef Zachar's new film inspired by incidents from Balzac's stories.

Grain from a broken sack showers down on the nude body of Felizitas and makes an amusing allusion to the Greek myth of Zeus descending in a shower of gold onto the body of Danae and "impregnating her". Correggio's soft, gold picture in the Villa Borghese particularly springs to mind.

Right: Set on the Stockholm archipelago, a scene from "As the Naked Wind from the Sea" directed by Gunnar Hoglund. The film opens the new Cineclub 24, London.



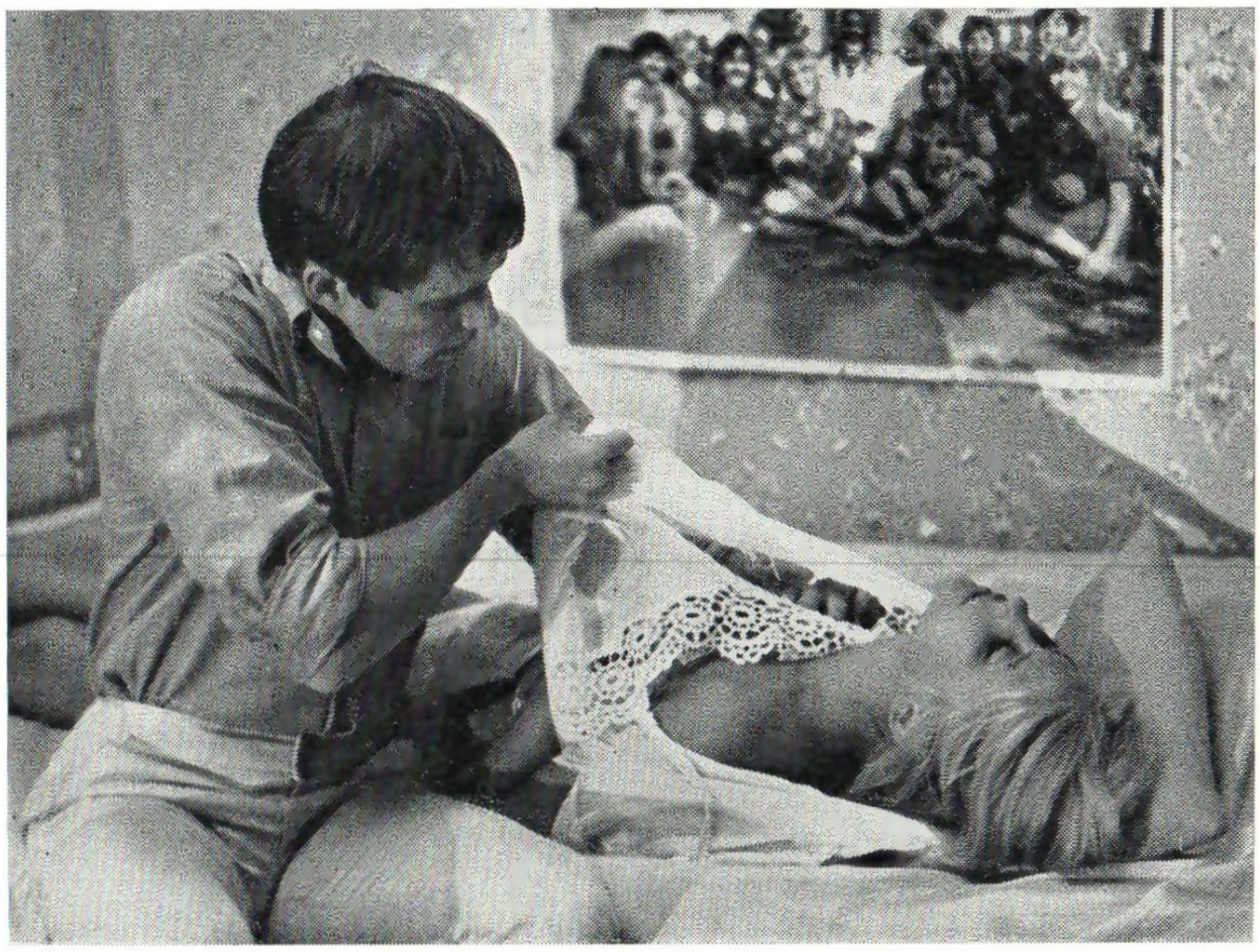
GUNNAR HOGLUND'S new film "As the Naked Wind from the Sea" begins with the promising young violinist Leander terminating his studies in Switzerland and returning to his home in Sweden for the summer.

He has reached that age when emotional problems are uppermost in his mind — problems that are not simplified by the attraction he and his half-sister Mejt feel for each other.

His first contact this particular summer is with Aino, the Finnish maid — but she is a child of nature and follows her heart to Ture, the fisherman.

Next there is Garda who treats sex as a comedy and Lola who has had a conscience about sex until she meets Leander.

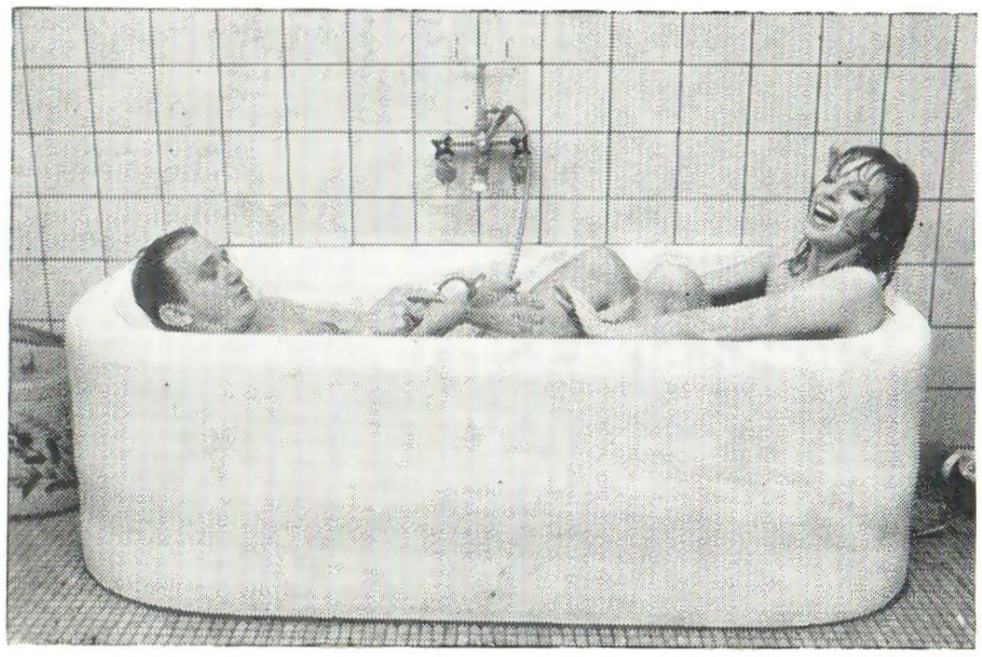
But Susanne is something different — warm and tender — it is to her the young musician finally turns.



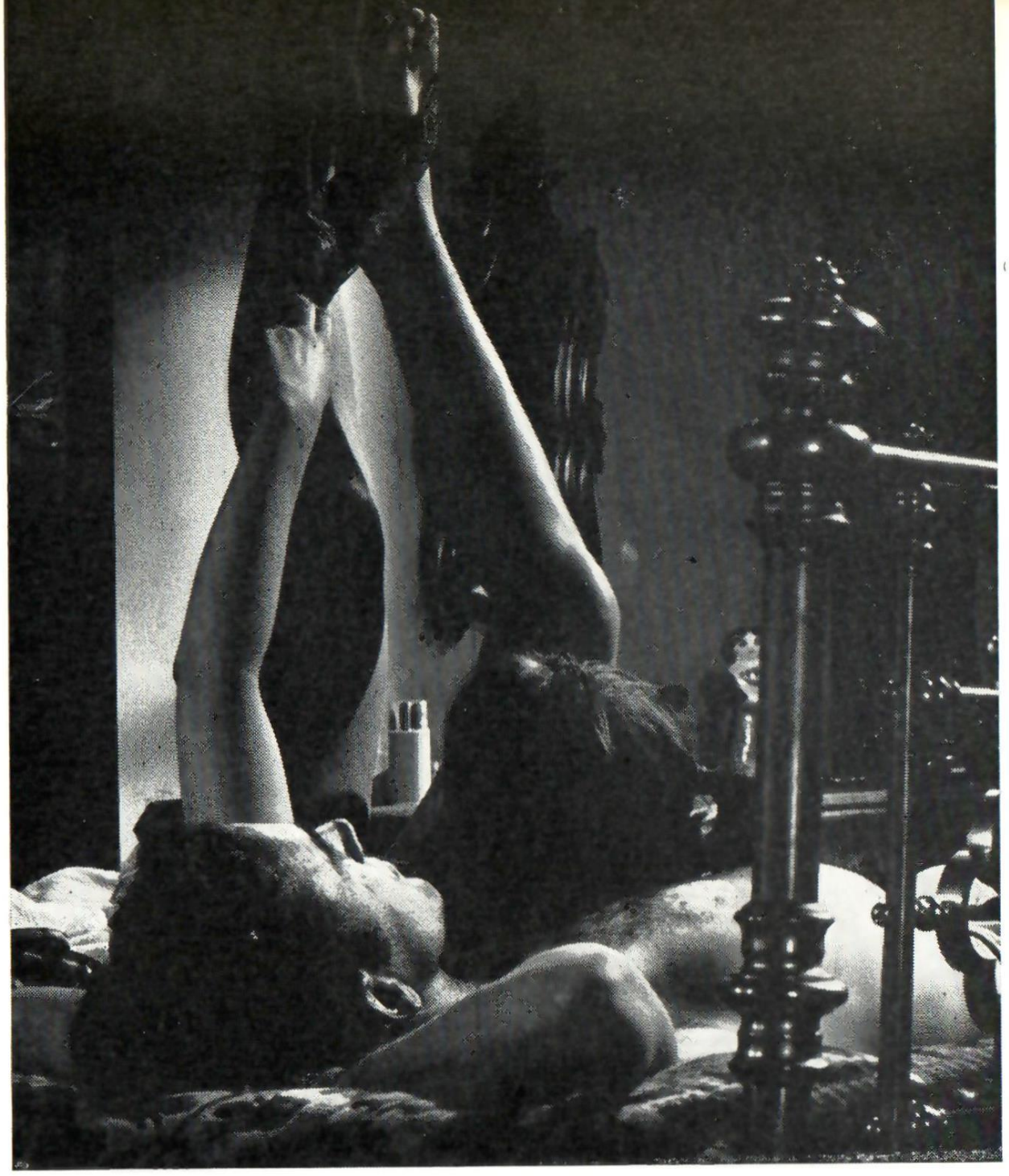
By the time the summer reaches its close, it is obvious that Leander has found a new peace and perspective — calmer and more relaxed, his music has attained a new depth and richness.

from sweden and denmark

Left: From "As the Naked Wind from the Sea".
Below: Bjorn Puggard Muller and Gertie Jung in "Tumult". The story of a middle-aged business man who all but destroys himself by his passion for a young girl.



Right: From "I Love Blue" — the first affairs of a teenager who begins her experiences by having a pair of blue panties bought for her.



"Oss emellan" (Between Us) is thirty-two-year-old teacher, author, and short film-maker Stellan Olsson's first feature-length film based on his own script. It is a film about an individual who has been able to free himself of many of the conventional prejudices of our society, an amiable, free and gentle person, a happy person with long hair and somewhat random dress. He is tolerant, broad-minded and and understanding, hopes to change peole for the better, and is bold enough to want to criticize society. But he must watch his step, as such an original personality, who has the courage and strength to be himself, can be dangerous — he must be stopped, censored, put down.

The man is a ceramist, and not even his practical, sensible wife understands his free style of living. He is commissioned to execute a major work of art, which is to be a gift to the community from a firm celebrating its one-hundredth birthday. His proposition, which is initially accepted in its entirety, is eventually dismembered, bit by bit, by the directors of the firm. He receives his money, the work is labelled with his name, but another artist is engaged to execute it. But even this cannot altogether suppress our hero (played by Per Oscarsson).

Left: From the Danish production, "The Dreamers", critic Bent Grasten's first film script and painter Kirsten Stenbaek's first film as a director. A surrealistic, satirical, sexy musical.

Right: Britt Ekland and Pierre Clementi in Liliana Cavani's new film, "I Cannibali"

contestatori

LILIANA CAVANI is currently working on her third film, "I Cannibali" (her previous two were the TV film "Francesco d'Assisi" and "Galileo"). The St. Francis film stirred up considerable criticism with its unprejudiced reconstruction of the life of the saint — considered virtually as the patron saint of Italy. "Galilec" was a more mature work in its care with the details of a national cultural heritage — for which reason all the comparisons with Brecht's work seemed irrelevant.

Liliana Cavani is always reticent about revealing the story of a new film but it seems that in choosing three young people caught up in the chaotic life of a modern city (unspecified but shot in Milan) she makes some allusion to three Sophoclean characters: Antigone, Haemon and Teiresias. The film shows the beginning of a revolution in a modern city. In this city, strewn with corpses, two young people meet and are sentimentally attracted. They never speak; instead. Teiresias speaks — an exalted young man who awakens their conscience and persuades them to make, together with him, a wild attempt to change, at least in part, the system; to break down certain ideas and to free themselves of prejudices

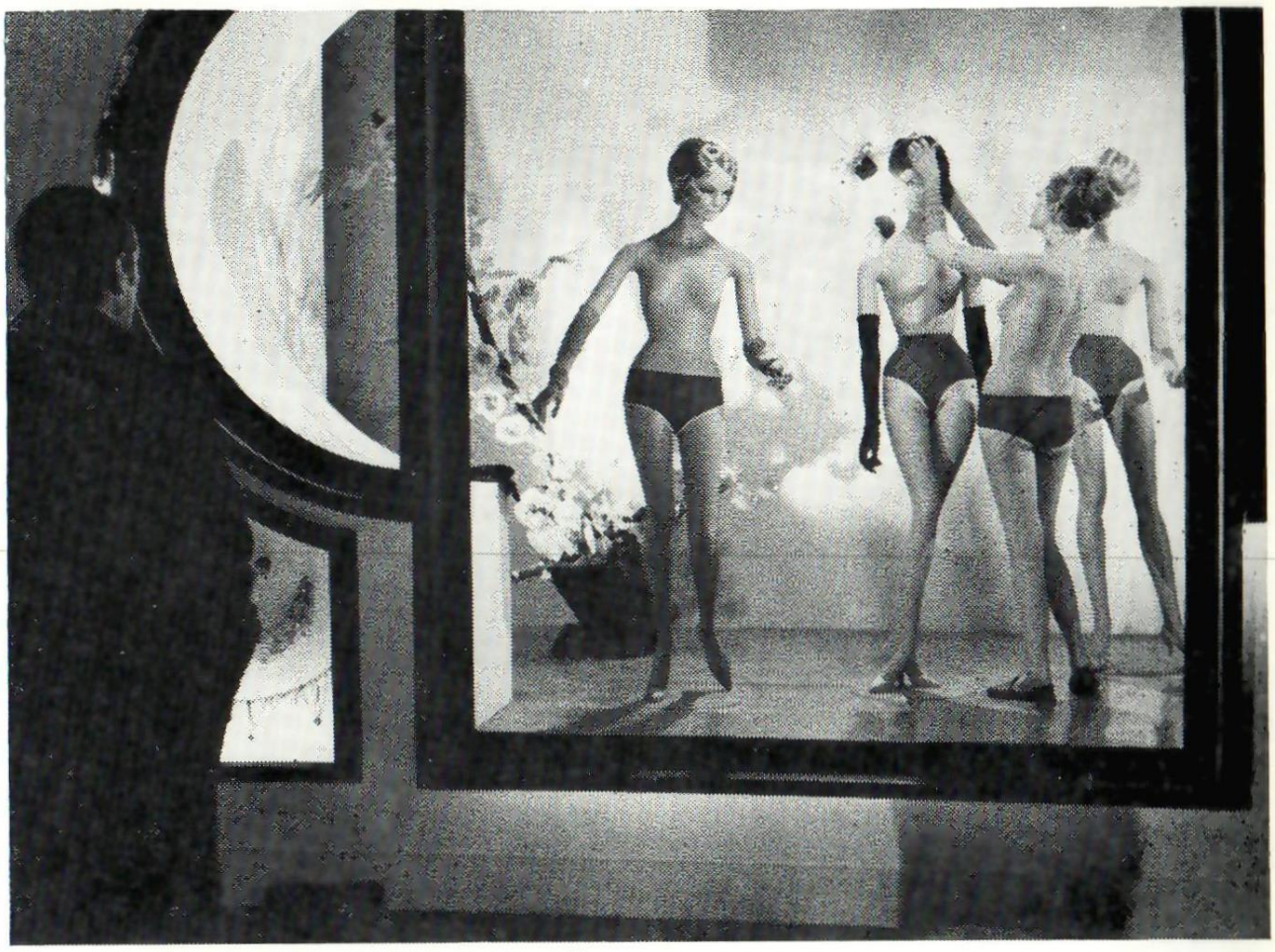
ALTHOUGH the "contestatori" have been quiet recently they have provided a theme for many new productions including Bruno Baratti's "La Marcusiana" — it is his first film experience as a director. Baratti wraps up the theme of protest in a fable in which the older generation represents the Establishment and the new, rebellion.

It is the story of a woman (Francoise Prevost) whose husband, a big industrialist, abandons her, for rather foolish and snobbish reasons. She determines to revenge herself and decides to bring up their children as anti-conformists of the 'Chinese' type.

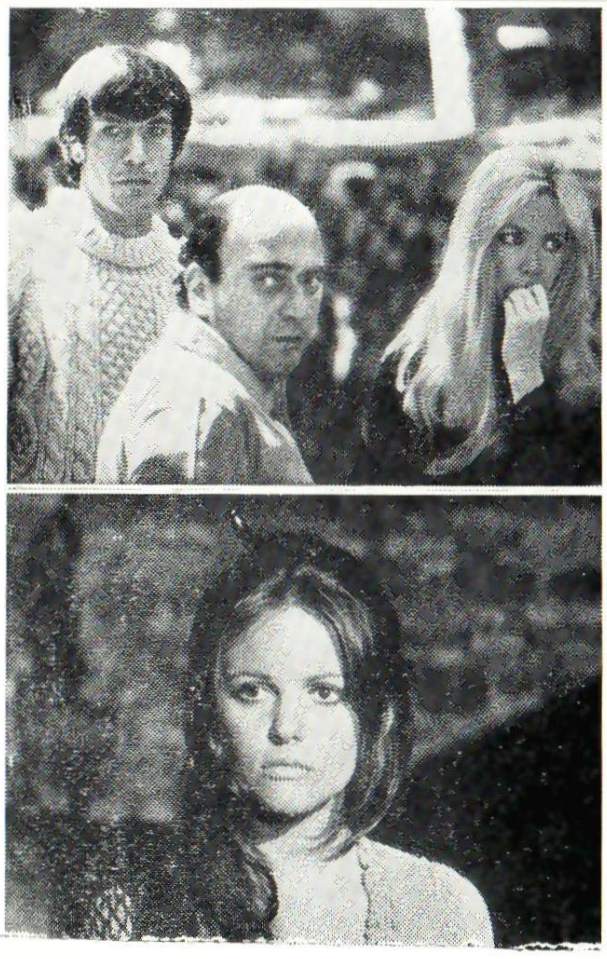
Paradoxical situations are created which end up in tragedy. The two children, are not prepared for the ideas put forward by their mother and become hooligans, then, when they notice in their parent the bad characteristics from the past she wants to disown they decide to kill her.

"My own view of protest", says Baratti, "has no relevance at the end of the film in which the ideology of Marcuse in only a side issue. The film recognises that the basic ideas of Marcuse have given the young people of today a collective conscience which preceeding generations ignored. This is a positive fact."

Below: Roberto Bisacco, director Franco Rossetti and Anna Gael during the shooting of "La Rabbia Dentro" based on a story by Alberto Moravia.

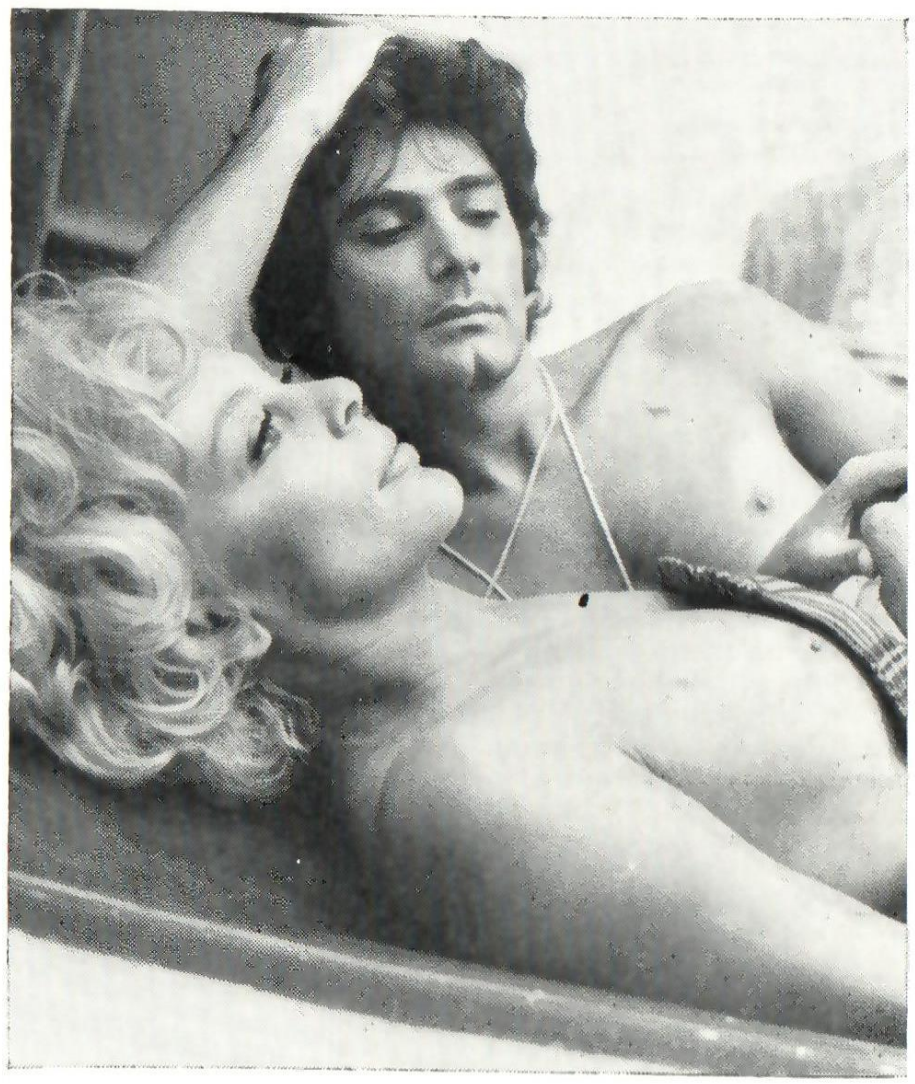


Above: From Dino Risi's "Vedo Nudo" in which Nino Manfredi plays a business man who suddenly finds that every woman he meets he sees in the nude. Here a window dresser suddenly matches her models.



Above: Claudia Cardinale in "Nell' Anno del Signore" directed by Luigi Magni.

L e f t : Britt Ekland and Pierre Clementi in Liliana Cavani's "I Cannibali". Below: Francoise Prevost and the new star, Gianni Macchia in "Brucia Ragazzo, Brucia". Francoise Prevost is the star of Bruno Baratti's "La Marcusiana"



PROTEST is again the basic motivation of "La Rabbia dentro" Franco Rossetti's second film. Originally called "Crime at the Tennis Club", based on a Moravia story, this has three young people (Lilla, Sandro and Benedetta) who, in order to further world protest, decide to destroy a well-known economics professor, Dossi; whom they see as a symbol of today's society which they wish to attack.

Benedetta begins an affair with the professor and one day in a room reserved for tennis players, she feigns death. Panic-stricken, Dossi asks Sandro (who is near at hand), to help him. Sandro replies that the body will be hidden but he must act normally and go to his lakeside cottage as he usually does.

The professor goes to the cottage and the three young people follow him to watch his crisis of nerves and disintegration and final tragedy.

Anna Gael plays Benedetta, Roberto Bisacco — Sandro, and the Irish actress Angela McDonald brings a new face to the screen in the role of Lilla.

Luigi Magni's new film, "Nell'anno del Signore" is set in 1825 and has two revolutionairies as main characters: one an idealist working for freedom, the other is a doctor who works for the freedom of science. Both are considered dangerous subversives, and are brought to trial and condemned to die before a public, as much happy at such a spectacle as ignorant of the real principles concerned. It is not an anti-clerical film, says Magni, but a discourse on tyranny in general. In the cast are Nino Manfredi, Enrico Maria Salerno, Renaud Verlay, Claudia Cardinale and Britt Ekland.

IN HIS new film, as in his two earlier ones ("Grazie zia" and Cuore di mamma) Salvatore Samperi is preoccupied with the violence that is bred in the special circumstances of our time. Again (as in "Grazie zia") he has an abnormal character who creates a special intensity.

The film is set in Padua (Samperi's home town), a smallish town which has its roots in a cultural past and yet now has industries, a town in which cultured people might well be moved from quiet pursuits to the acquiring of power and through this wreak their own kind of violence. The story concerns two brothers, the eldest is set to become a young tycoon in his father's firm; the younger, Enrico, who suffers from a vein of madness that runs in the family, has been exiled in a school in Switzerland for many years.

Enrico returns home on the death of his father. He learns, from a poor and distant cousin (who is staying at the house), of his mother's suicide and soon suspects that his brother is a murderer.

An attack of his illness puts him at the mercy of his brother who, is only concerned with the financial repercursions Enrico's illness may have.

Realising, in a moment of lucidity, that he no longer has any kind of rapport with reality, Enrico chooses death.

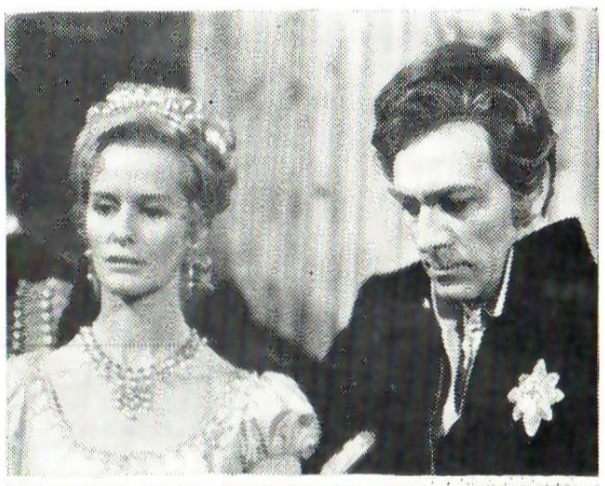
Below: Maurizio Degli Esposti and Marilu Tolo in Samperi's new film, "Uccidete il Vitello Grasso e Arrostitelo".

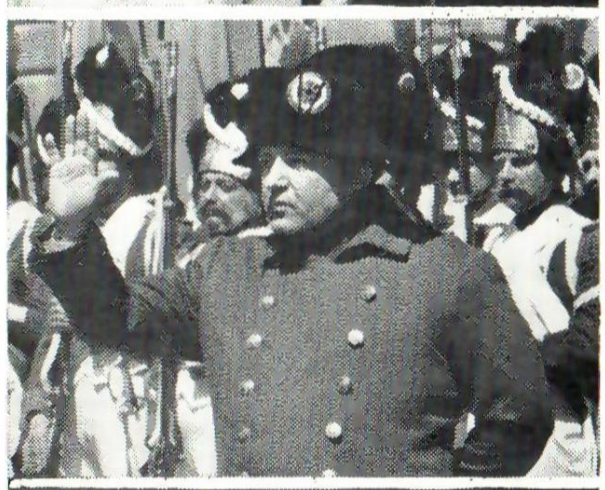
Above: Britt Ekland and Robert Hossein in "Nell'Anno del Signore".

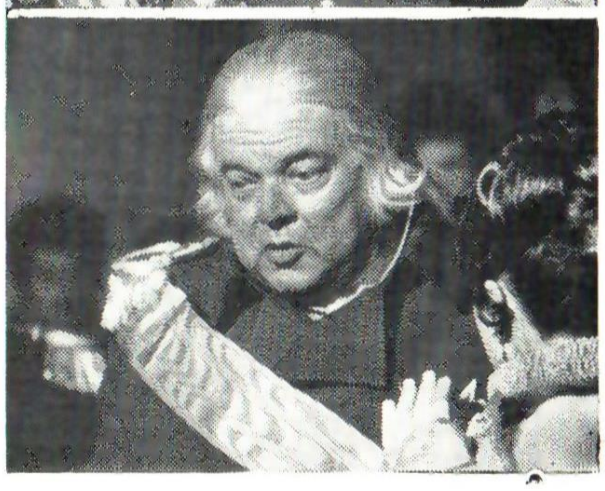
Right: Erika (Bibi Andersson) knows too much about the Kremlin letter and Ward, an American spy (Richard Boone) sees that she is liquidated.

new italian films

Below: Personalities from Dino De Laurentiis's "Waterloo" directed by Serghei Bondarchuk. Top picture — Christopher Plummer and Virginia McKenna as Wellington and the Duchess of Richmond whose ball, in her Brussels palace, was abruptly interrupted on the night of June 18th, 1815. Centre — Rod Steiger as Napoleon — saying farewell to his army at Fontainebleau, April 20th, 1814. Bottom picture — Orson Welles as the king of France, flying from the Tuileries Palace on the night of June 19th 1815 as he learns that Napoleon has returned from his exile on the island of Elba.







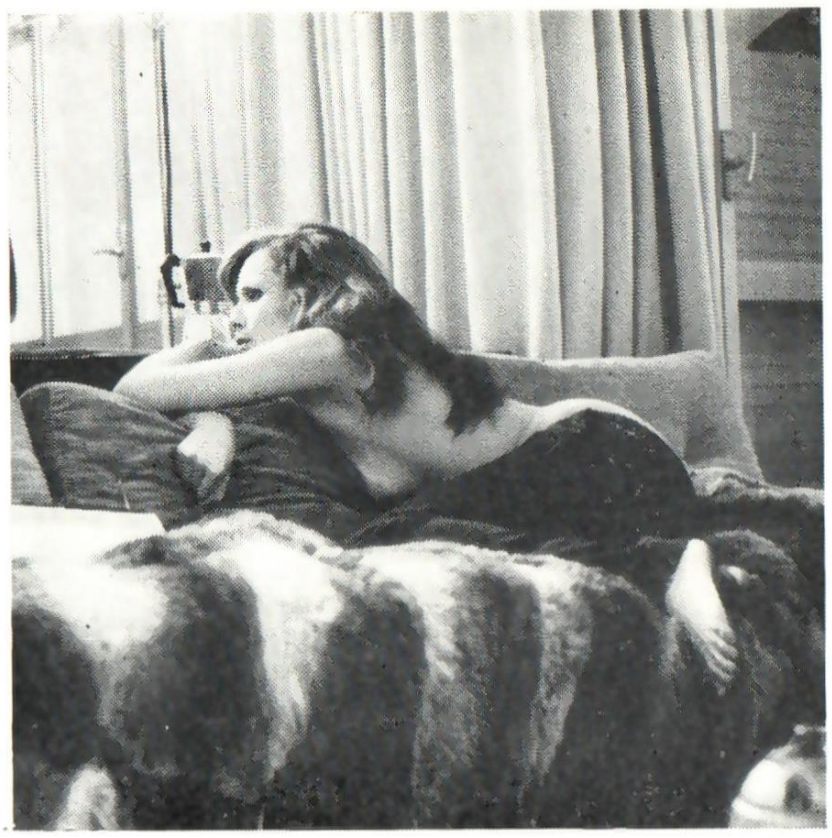
"An actress must know how to do anything," says Bibi Andersson. "I don't smoke in real life but now, in "The Kremlin Letter" I smoke hashish and am an addict — nothing could be more improbable for me." Bibi Andersson plays a prostitute in John Huston's latest film, and in the scene above she is seen with the ladies in what is known in Moscow as a "house of tolerance".

John Huston's latest film, "The Kremlin Letter" (now being finished in Rome) begins with Colonel Vladimir Ilyich Kosnov (Max von Sydow), head of the Russian Secret Service, examining the body of Polakov, a counter-espionage Russian agent who has been arrested during an important mission in the East concerning the regaining of the Kremlin Letter. The document was taken in error from an American agent and is the proof of a Russian alliance to destroy the Chinese nuclear installations.

Rather than submit to Kosnov's torture, Polakov has preferred suicide. Where the letter will end up and how a million dollars will be spent to recapture it is the exciting story of this new film based on Noel Behn's best seller.

The young stage producer, Luca Ronconi, will make his directorial debut with an adaptation of Giordano Bruno's comedy, "Il candelasio".

Below: Susan Scott and Gianni Macchia in "Amarsi Male".



Above: Erika Blanc in "A Day with Emmanuelle".

The film "Ostia" mentioned recently is, in fact, written by Pasolini and directed by Franco Citti. Pasolini has been busy on "Medea" which does not adhere strictly to the legend but is "inspired by the religious version of the Hellenic story and the psychoanalytical notes of Jung." The contrast between the old, religious, world and a new world essentially secular and technical is at the heart of the film.

"The central element", says Pasolini "is the contrast of the two worlds, one religious and sacred which Medea brings with her from Colchis, the world in which she was born and lived until she met Jason and the Argonauts, and the secular, technical world, rich and powerful which she finds at Corinth where Jason takes her after having torn her from her family and killed her brother.

"In the film the deep emotion which provokes Medea to kill the young girl who is to marry Jason and to destroy her own and Jason's children is not born of a sudden wish for revenge, as in Euripides's tragedy, but from a long dream in which she returns to her childhood and faith. In this dream the long monologue about the revenge will be spoken by Callas in ancient Greek and the spectator will follow it by subtitles. It is this dream that activates Medea.

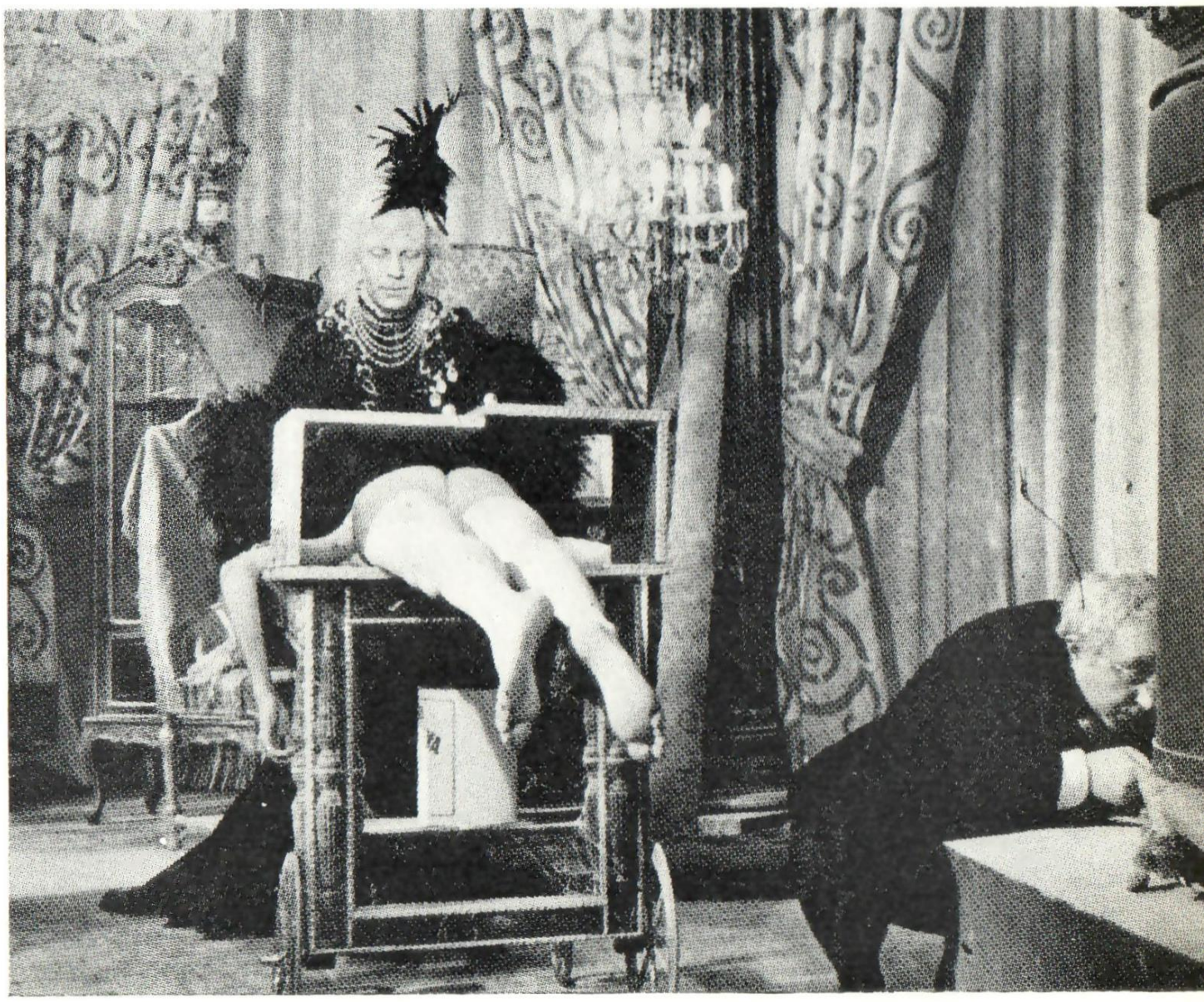
Maria Callas, of course, plays Medea and for Jason Pasolini has chosen the athlete, Giuseppe Gentile. Other roles are played by Massimo Girotti (Creon), Serge Reggiani (Centaur), Margaret Clementi (Glauce) and Ninetto Davoli (The Preceptor).

Francesco Rosi is working on his ambitious project: Bertolt Brecht's "L'Eccezione e la Regola" (The Exception and the Rule). Most probably Rod Steiger will star in the film.

Duccio Tessari will make a comic western called "Vivi o Preferibilmente Morti" (Alive or Preferably Dead) starring Giuliano Gemma and the boxing champion Nino Benvenuti.

Actor Giorgio Albertazzi will make his debut as a film director with a film set in Florence during the floods of 1966.

Roberto Faenza's second film, "H 2 S" looks as though it is going to make an impact as big as his first production, "Escalation". "The new film", says Faenza, "is an ironic allegory, with a touch of fantasy, on violence and sex, the two main pivots that underline our society today." His hero, rather like 'an innocent in the big city', is played by British actor, Denis Gilmore. The near-surrealistic decors, which are an important element of the film, were designed by Gianni Polidori. In the scene below Paolo Poli and Giancarlo Cobelli act out an unlikely scene.



notes from italy

Mauro Bolognini's new film is to be "Bubu di Montparnasse" based on the story by Charles Louis-Philippe.

The producers of Bernardo Bertolucci's "Partners" are producing another film by this young director, "Strategia del ragno". Inspired by the story by Jorge Luis Borges it tells of a young man who, after a several years, returns to the place of his birth, Tara, in the Bassa Padana, drawn by a mysterious message. Players will be Giulio Brogi and Alida Valli.

Ermanno Olmi is making a colour TV film called "I recuperanti", a story about the first World War.

Catherine Spaak is the star of another Campanile comedy, "Con quale amore, con quanto amore".

Enzo Per is directing a TV film about Queen Christina of Sweden with Ingrid Thulin in the main role.

The Clesi film company have acquired the rights for a remake of Sem Benelli's story "La cena delle beffe". Producer Silvio Clementelli hopes that Pandino Visconti will direct (the same company directed his "La monaca di Monza"). It is envisaged that the production will be more spectacular and freer than Blasetti's earlier version in which Amedeo Nazzari, Clara Calamai, Osvaldo Volenti and Valentina Cortese starred in 1941.

Vittorio De Sica has announced that he will direct a film version of "L'Occhi del Gatto" (Eye of the Cat) based on Alberto Bevilacqua's Premio Strega award winning novel of that name. Mario Cecchi has the film rights of this author's other novel, "La califfa".

Renzo Ragazzi is making his first film, a sex enquiry, in Denmark, for Dino De Laurentiis.

Carroll Baker and Jean-Louis Trintignant are the stars of "Cosi dolce . . . cosi perversa" directed by Umberto Lenzi.

After his film about Casanova Luigi Comencini will make a film about the Florence of the Medicis.

Lucia Bosé, the Italian star recently returned to the screen, will play George Sand in a Spanish film dealing with the writer's stay on Majorca with Chopin.

Carlo Ponti is preparing a film version of Shakespeare's "Merchant of Venice" to be directed in Italy by Michael Longsham with Peter O'Toole

Gian-franco Parolini, ex-assistant to Rossellini, Mervyn Le Roy, Negulesco and Moguy has begun his first feature film, a western. Parolini, incidentally has now become Frank Kramer for the credits.

Carmelo Bene is the partner of Olivia Hussey in "Colpo Rovente" about the world of drugs in the USA. The film marks the directorial debut of the set decorator, Piero Zuffi. After this film Zuffi intends to make "Tzecatilpoca".

Nelo Risi is making "Colonne infame" based on Manzoni's work and after this he will direct "Heat Wave" with Jean Seberg

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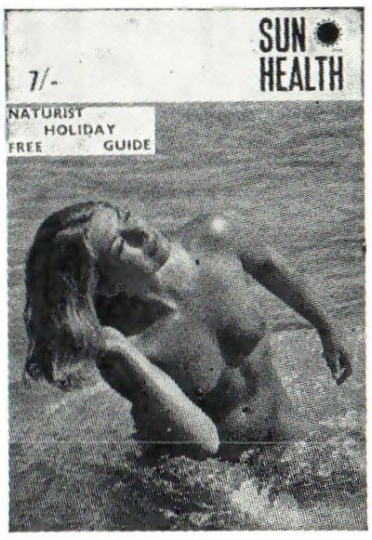

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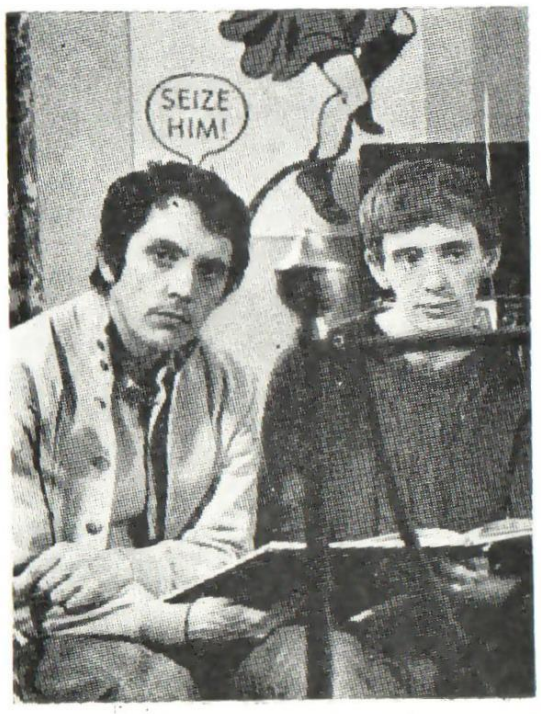
Right: The symbols of religion are constantly used in films in a moving or ironic way. The crucifix in Wajda's "Ashes and Diamonds", the man hanging from the gate in Schorm's "Everyday Courage", all draw attention to our conscious or subconscious preoccupation with the basic tenets of religion. Today the symbols seem to speak for our quest for truth in the face of falsity rather than good in the face of evil. The illustration shows Monica Vitti in Luciano Salce's "I Married you for Fun".

books and the cinema

Above: Pasolini's own mother as Mary at the Crucifixion (Gospel According to St. Matthew). With his use of friends in several roles and using Italy as a background for the biblical story, Pasolini follows the tradition of the early painters who used friends for models and filled in their backgrounds with sometimes incongruous spots from Umbria or Tuscany. But Pasolini is an intellectual and is concerned with Marxist Christianity and man in an acquisitive society and comes up with a situation as below (Terence Stamp as the 'guest' in "Teorema") in which the dialogue balloon 'Seize Him' relates essentially to the seizure of Christ.



IVAN BUTLER'S "Religion in the Cinema" (Zwemmer 15s.) is essentially a compilation of films on religious subjects, or with religious elements, from the beginning of this century to around 1968.

Comprehensive, with many of the films detailed in plot and written in an engagingly straight-forward manner, the book nevertheless remains a jumping off point for Mr. Butler (or someone) to examine in detail (in another volume) the work of many directors who are concerned or preoccupied with religion.

There is an absorbing book to come from a study of religion in films from Latin America or Africa, or from the oeuvre of Pasolini, Bunuel, Bergman, or the late Leo Joannon.

The most powerful religious confiict is that produced by doubt — a priest who comes to doubt the validity of his vocation — "Winter Light", or an artist, whose patron is the church, who cannot reconcile his view of Christianity with the dogma, he has to illustrate (Andrea Roublev).

A serious examination of how religion is being treated in films made in the sixties — the real beginning of the space-age and the decade which saw the publication of "Honest to God" and the appearance of a new approach to traditional religious dogma — is certainly a book that must come. Mr. Butler's provides us with a useful list of films but the fact that he has seen fit to index only film titles and not directors or writers shows that his intention was to compile and not to analyse.

It is a paradox that films dealing with an essentially serious religious theme are not normally widely popular but, as Mr. Philip French says in "The Movie Moguls" (Weidenfeld and Nicolson, 42s.), many production companies have "turned with great profit to uplifting Christian tales of a generally ecumenical character": "Ben Hur", "The Robe", "The Ten Commandments" to mention a few.

Although Mr. French admits at the outset to having done no original research but assembled his material from published accounts in books, magazines and newspapers, his selection (not perhaps always his chronology) makes compulsive reading and these film pioneers: Harry Cohn, Samuel Goldwyn, Carl Laemmle, Adolph Zukor, Louis B. Mayer and the rest come across as some of the most bizarre figures of the twentieth century.

Mr. French keeps essentially to their power politics in film production and tells a story of double-cross and backstabbings which yet has some gems of black humour. He concludes with Samuel Goldwyn looking back on the Hollywood of sixty years ago and reminiscently saying to Ezra Goodman: "We have all passed a lot of water since then".

swastika

That the thirties, dominated as they were by Hitler and Mussolini, hold a lasting fascination is undeniable. The Nazi symbol with its overtones of ruthless power and sadism continually

Continued page 29

Below: Dirk Bogarde and Ingrid Thulin as members of a powerful German industrial family in Visconti's "The Fall of the Gods".

september

Correct at time of going to Press. Readers are advised always to phone before making a long journey. Subject to alteration.

Academy One (GER 2981) — Buster Keaton season — Birth of a Nation etc.
Academy Two (GER 3129) — Shakespeare Season
Academy Three (GER 8619) — Laurence Olivier in The Dance of Death
Baker Street, Times Cinema — Repertory.
Berkeley (MUS 8150) — Chabrol's The Unfaithful Wife & Seventeen
Cameo Moulin (Tel. 437 7049) — Nine Ages of Nakedness (season)
Cameo Poly (Tel. 580 1744) — Switchboard Operator & Innocence Unprotected (season)
Cameo Royal (Tel. 930 6915) — Loving Feeling & Faithful in my Fashion (season)
Cameo Victoria (Tel. 834 6588) — I Am Curious (Yellow) (season)
Charing Cross Road, Tatler (GER 4815) — School for Sex. Next Programme: Sexy Susan Sins Again
Cinecenta (930 0631-2) — Four cinemas:
Cinephone, Oxford Street (MAY 4721) — The Wonder of Love. Next programme: Ingrid Thulin in The Depraved.
Compton Club (GER 4555) — Members only.
Continentale (MUS 4193) — Essy Persson and Anna Gael in Therese and Isabelle
Curzon (499 3737) — L'Astragale
Dilly Club (GER 6266) — Members only.
Gala Royal (AMB 2345) — Catherine Spaak in The Libertine & Wonderwall
Paris Pullman (FRE 5898) — Hugs and Kisses, 1 (3); Miracle in Milan, 4 (7); Herostratus, 11 (7); Menzel's Capricious Summer & Renoir's French Can Can (from 18th)
Piccadilly, Jacey (REG 1449) — Erotic Urge
Windmill (437 7413) — Swedish Fanny Hill & I, A Virgin (season)
Hampstead, Everyman — The Yellow Submarine, 4 (7); Les Parapluies de Cherbourg, 11 (7)
Birmingham, Cinephone — School for Sex & Sweden Heaven and Hell; Bofors Gun & The Plank; Redhead; Eva — the Way to Love & Greetings
Brighton, Kemp Town, Continentale — The Private Lesson & Summer of the Lion, 1 (6); If & War of the Worlds, 7 (4); Gorilla at Large & Macabre, 11 (3); Lucrezia & I a Woman, 14 (7); House of the 1000 Dolls & The Dutchman, 21 (7); Skin, Skin & Witchcraft through the Ages, 2 (7)
Edinburgh, Jacey — The Party's Over & Love me as long as you like; Teenagers & Acquasex; Boom and Zita; Mon Amour, Mon Amour
Liverpool, Jacey — Sin, Sun and Sex & Walk the Hot Streets; Stolen Kisses & Shame; Private Lesson & A Very Complicated Girl; Eva — the way to Love
Manchester, Cinephone — Sin, Sun and Sex; Sexy Susan Sins Again & Erotique; After School & Between Time and Eternity
Kidsgrove, Queen's Club Cinema — Acqua-Sex & New Angels, 1 (7); Teenagers and Crooks in Clover, 7 (7); Trans-Europe Express & Scorpio Rising, 14 (7)

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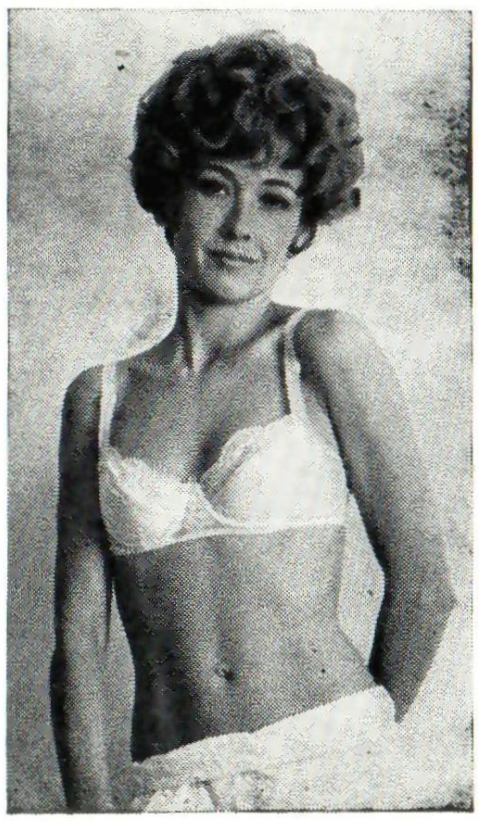
Chelsea — Night of the Generals, 7 (7); Les Biches, 14 (7); Seven Samurai, 28 (7); Late Shows — House of Frankenstein, 1 (3); Son of Dracula, 4 (3)
Croydon — Prudence and the Pill & The Millionairess, 14 (7); The Graduate, 21 (7); Cat Ballou, 28 (7); Late Show — The Graduate, 20th
Dalston — The Good, The Bad and The Ugly, 21 (7); Late Shows — Every Saturday — Man without a Body & Fiend without a Face, 13th; The Good, The Bad and The Ugly, 20th
Hampstead — Late Shows — Every Saturday — The Loneliness of the Long Distance Runner, 13th; The High Bright Sun, 20th; The Ugly American, 27th
Hendon — Les Biches & Repulsion, 7 (7); In the Heat of the Night & A Man and a Woman, 14 (7); Oh What a Lovely War, 21 (7); Late Shows — Empty Canvas, 12 (2); Adios Gringo, 19 (2)
Kilburn — The Graduate & Here We Go Round the Mulberry Bush, 21 (7); Prudence and the Pill & The Millionairess, 28 (7); Late Shows — Deadlier than the Male & Mozambique, 12 (2); The Graduate & Here We Go Round the Mulberry Bush, 20th; The Fall of the House of Usher The Raven, 26 (2)
Notting Hill Gate — The Yellow Rolls Royce, 7 (7); In the Town of S, 21 (7); War and Peace, 28 (7); Late Shows — Anna Karenina, 22 (5);
Piccadilly — Candy (season)
Praed Street — Ulysses, 14 (7)
Tooting — In the Heat of the Night & A Man and a Woman, 22 (6); Cat on a Hot Tin Roof, 29 (6); Late Shows — In the Heat of the Night & A Man and a Woman, 20th; Adios Gringo, 26 (2)
Waterloo — Hang 'Em High, 14 (7); A Fistful of Dollars, 21 (7)
Chester — The Taming of the Shrew, 7 (7); The Collector, 14 (7); I Am Curious — Yellow, 28 (7)
Frome — The Graduate & Here We Go Round the Mulberry Bush, 1 (4); And so to Bed, 14 (1); The Wonder of Love, 16 (4)
Southampton — The Yellow Rolls Royce, 14 (7); The Girl Rosemarie & Wicked Woman, 21st; The Graduate & I'll Take Sweden, 28 (7)
Leicester Cameo — Love in Our Time, 7 (7); Bullitt 14 (7); La Strada and The Queen, 21 (7); Sin, Sun and Sex & Die Slowly, You'll Enjoy It More, 28 (7)

clubs

Stockwell Tatler Club — Hot Girls for Men Only & The Image, 7 (7); Nude Camera & Kinky Darlings, 14 (7); Unfaithful Night & Virgin Youth, 21 (7); Ulysses & Lonely City Blues, 28 (7); Late Shows — The Yellow Teddybears, 12 (2); Loving Couples, 19 (2); Career Girl & My Bare Lady, 26 (2)
Glasgow, Tatler Club — The Naked World of Harrison Marks and Hamburg, City of Vice, 7 (7); Death of a Nymphette & The Defilers, 14 (7); Hot Girls for Men Only & Black Sunday, 21 (7); Hot Skin Cold Cash & Greed For Sex, 28 (7)
Leeds, Tatler Club — Black on White & Intimate Stranger, 7 (7); Whip's Women & Confessions of a Bad Girl, 14 (7); Brick Doll's House & The Bite, 21 (7); Free Love Confidential & Body of a Female, 2 (7)
Liverpool, Tatler Club — I, A Woman, 7 (7); Ulysses, 14 (7 Stefania, 21 (7); Mondo Keyhole & Scorpio Rising & Allegro Ma Troppo, 28 (7); Late Shows — Every Friday — Seduced in Sodom, 12th; The Yellow Teddybears, 1th; The Virgins, 26th
Manchester, Tatler Club — Private Property & Bed Without Breakfast, 7 (7); Black on White, 14 (7); Weekend, 21 (7); The Amorous Virgin & The Other Sex, 28 (7)



cinecenta complexes

London

Cinecenta (930 0631) — Therese and Isabelle; The Libertine; The Thomas Crown Affair; The Graduate
Putney, Cinecenta (Put. 0032) — Nothing but the Best, 7 (7); I a woman & North West Confidential, 14 (6); Madam Butterfly & Stay still while I hit you, 17 (1); Till death do us part, 21 (7); The Italian Job, 29 (7)
Putney Cineclub — I Need a Man & By appointment only, 7 (7); Julie is no Angel & Crazy Camera, 14 (7); Motel Wives, 21 (7); Office Love In, 28 (7)

Sheffield

Sheffield, Cinecenta (OSH2 77939) — A curious way to Love & The Black Isle, 14 (7); The Italian Job, 28 (7)
Sheffield Cineclub 24. — Infidelity American style & Hunting Unlimited, 7 (7); Odd Lovers, 14 (7); I a Lover, 21 (7)

Bradford

Bradford, Cinecenta (0274 23178) — A curious way to Love and The Black Isle, 7 (7); The Italian Job, 14 (7)
Bradford, Penthouse Club — Romrodder, 7 (7); Come play with me & Crazy wild and Crazy, 14 (7) Odd Tastes, 21 (7)
Bradford, Cineclub 24 — I a Lover (7th); Odd Lovers (24th)

Twenty-six year old freckle-faced Marlène Jobert, the new young star of the French cinema who can currently be seen in "L'Astragale" at the Curzon cinema London.

Left: Fellini and the Romans. The director's "Satyricon" is certain to be one of the major events at the Venice Festival. It is to be shown September 4th.

venice programme

Above: Anna Gael and George Segal in a touching sequence from "The Bridge at Remagen" directed by John Guillermin. Shot in Czechoslovakia and then (after the Soviet walk-in) in Italy. An effective American eye-view of the prelude to the Rhine crossing.

Below: Anna Gael and Essy Persson in "Thérèse and Isabelle" (Continentale and Cinecenta) — the film manages to capture the open nature if not the lyricism of Violette Leduc's work.

THE 30th VENICE Festival opened on Saturday 23rd with the French film, "Benito Cereno" and a documentary, "Vivaldi's Venice". The Festival of documentary film had, in fact, started two days earlier at the Festival Palace and then transferred to another cinema.

The official programme after the first night was and is as follows: Stefan Uher's "The Devils" (Czechoslovakia), Igor Talankin's "Daytime Stars" (USSR), The Taviani brothers' "Under the Sign of Scorpio" (Italy), Basilio Patino's "Love and other emotions" (Spain), Hynek Bocan's "Honour and Glory" (Czechoslovakia), Nagisa Oshima's "The Boy" (Japan) Miklos Jancso's "Winter Sirocco" (Hungary), Zika Pavlovic's "The Trap" (Yugoslavia), Walter Welebit's "Children's Games" (USA), Pal Gabor's (Forbidden Zone" (Hungary), Edgar Reitz's "Cardillac" (German Federal Republic), Manuel Octavio Gomez's "The First Load" (Cuba), Pasolini's "Porcile" (Italy), Ted Kotscheff's "Two Gentlemen Sharing" (Britain), Alf Sjoberg's The Father" (Sweden), Ansano Giannarelli's "Sierra Maestra" (Italy), Nelly Kaplan's "The Pirate's Fiancée" (France), Andre Techiné's "Pauline s'en va" (France), Ruy Guerra's "Sweet Hunters" (Panama), Jorge Sanjines' "Blood of the Condor" (Bolivia), Vatroslav Mimica's "The Event" (Yugoslavia), Carlos Diegues's "The Heirs" (Brazil), Fellini's "Fellini-Satyricon" (Italy), Robin Spry's "Prologue" (Canada), Sergei Yutkevich's "Plot for a short story" (USSR).

Concurrent with the main Festival films there will be three major cycles: "Tendencies of the Italian Cinema"; an Information Section and a Hitchcock Retrospective.

The 'Tendencies' programme will include Enzo Siciliano's "La coppia" (The Couple), Paolo Cavara's "La cattura" (The capture), Enzo Battaglia's "Addio Alexandra", Piero Livi's "Bandit's Skin", Mario Breccia's "Immortalità — per un prete guerrigliero: Camilo Torres", Maurizio Liverani's "You know what Stalin did to women" and Romano Scavolini's "State of Siege".

The Information section will include Liliana Cavani's "I Cannibali", Peter Watkins' "The Gladiators", Edoardo Bruno's "His Day of Glory", Reichenbach's "L'Indiscrèt", Jorge Grau's "Historia de una chica sola".

Not without reason has this been called a boom year for the young cinema.

Raymond Lefevre will be writing a full report on the Festival in our next issue .

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reviews
by gordon reid

STEPHEN DWOSKIN is preoccupied with moving an audience from merely 'looking at a film' to becoming involved with it (this does not mean simply, self-identification).

"When", he says, "the film-maker can use the film medium to express his own self and his own emotions, the film, as expressive form, will start to involve the viewer. The film must be presented as open emotion — as the viewer's own emotion as if the film were himself." Or as Francis Bacon has said: "some paint comes across directly on the nervous system and other paint tells the story in a long diatribe through the brain."

Ideas, of course, are splendid to juggle with but to produce a work which specifically illuminates those ideas is much more difficult.

The basic rejection in Dwoskin's films is of fictional time. All fictional events take place in a condensed time creating a stylised reality.

In rejecting this Dwoskin rejects the engineered climax, the calculated emotional counterpoint. In "Alone", for example, a girl lies alone on a bed turning uneasily, thinking of what, we can only guess. Watching the girl we do become aware of what loneliness is, rather than what we think it is.

In "Me Myself and I" the ideas are more complex. Here we are concerned with a relationship between a man and a girl, and because we do not hear a word of the conversation which apparently they are having, we concentrate on the quality of that relationship, discovering there is a natural depth about it that one never sees between fictional hero and fictional heroine. It is a relationship in which we become involved to the extent of possible emulation.

"Take Me" is an erotic, narcissistic day dream, expressing the primitive physical urgings that spring up in us and which are part of our nature and part of that physical side of our lives which we too often entirely repress.

In his films Dwoskin involves us with ourselves in a way that no physical fictional story could do. A sentimental spectator may be moved by a kindly character on the screen and be moved to emulate him. The emotion is nebulous. It is the same as seeing a hungry child and making a mental note to give to Oxfam (one invariably forgets). Dwoskin's films tell you what other people are and what you are yourself, revealing a reality in which, to have inhibitions, is to be illiterate.

Films such as Dwoskin's also reveal how conditioned we are to certain fictional concepts of reality If these are not observed we mentally tend to urge what we see into the form we feel we should be seeing. When this does not happen we either become bored (because we cannot readily accept an alternative to our condition-

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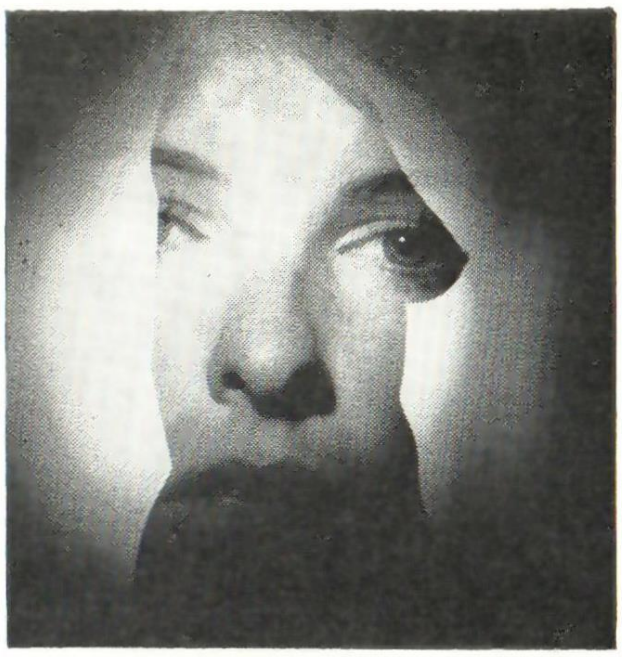


Left: From Ed Emshwiller's first full-length film, "Image, Flesh and Voice". Made on a grant from the American Film Institute, Emshwiller again explores the sensuous relationship of humans (as presented by the female body) to the natural environment. As one critic remarked in Film Quarterly: "The sensuality is his, not that of the young women he uses; for, though he picks the ripest girls this side of Orange County, he also strips them of any individual sex appeal. His tracking close-ups of their bodies resemble Apollo 8 surveys of the moon's surface." To be seen in the New Cinema Club programmes in October.

The Steve Dwoskin films may be seen in the New Cinema Club programmes.

The contemporary Hungarian cinema is slowly becoming known to British audiences through the films of Miklos Jancso and Istvan Szabo and now (scene below) thirty-two year old Ferenc Kosa's first film, a portrait of peasant life, "Ten Thousand Suns". Made in 1966 it won the director's award at Cannes 1967. Photography of the film was by Sandor Sara, now a director in his own right. "Ten Thousand Suns" will be seen at Edinburgh and at one of the Academy cinemas.

Below: from Jim McBride's "David Holzman's Diary" — a young American film-maker's search for truth through film (in the New Cinema Club's programme which has some exciting new items this season including new films by Warhol, Anger and Emshwiller and "Diary of a Shinjuku Thief".

Left: Claudia Cardinale, whose dark, Duse-like beauty helps her through many a sticky situation in "Once Upon a Time in the West".

ing) or believe that the artist (in this case the film-maker) is incompetent.

The eventual power of such films is not simply that they provoke us to think again about cliché fiction but they may make us think again of love, humanity, authority and the quality of these things.

"Man now realises that he is an accident, that he is a completely futile being, that he has to play out the game without reason." This opinion of Francis Bacon's made six years ago is not an uncommon view and, on those occasions when we are able to step out of our environment and observe it from a distance, we are not so certain that it is invalid.

Makavejev's film, "Innocence Unprotected" shows us a group of men making a crude melodramatic film at the time of the German occupation of Belgrade in 1942 — it is to be the first sound picture in the Serbian language.

To make it Dragoljub Aleksic (a popular stunt man at the time) exchanged bread with a German soldier to obtain the film stock. This crude film of a wealthy man trying to win an orphan girl was shown with some patriotic response and commercial success and then was banned.

How does one reconcile a bombed city and its dead and dying with an absurd melodrama like "Innocence Unprotected"?; how does one reconcile the guile and adventures that went to the making of it with the elderly anachronistic people these film-makers have now become? See how these strange players are watched by today's film-makers — they do not know whether to take them seriously or not.

Certainly Aleksic comes out of it, even in old age, as a man of vigour and preoccupation — he was the leader. But where did he lead to — where does any leader lead to? This film of Makavejev's is often boring and made unconsciously funny by some of the sub-title translations ("I keep fit with suggestive gymnastics") but there's something in it that's important and it was this Makavejev was trying to unearth — not quite successfully.

Arne Mattson's **Woman of Darkness** has a lot of talent to recommend it. Eva Dahlbeck wrote the script from the novel by Yngve Lyttkens and the three main players could hardly be bettered: Gunnel Lindblom, Gosta Ekman, and Christina Schollin. Mattson's style leans heavily on close-ups and some of the scenes are intrinsically powerful but the film starts with the preparation for the execution of the woman condemned for murder and incest and the flash-backs can hardly sustain this intensity. One never really gets to know the background of the woman and her son and the long trial scenes are much too repetitive. Only Christina Schollin manages to create a real character, the others remain brooding figures from Scandinavian myth (history rather, for this was a true story).

Probably the western has never been the same since Howard Hughes introduced the bosom of Jane Russel to the bunkhouse and it was logical that, after the heroine with a dubious past, there should appear the hero with a dubious future. With the heroine, of course, it is a question of men in her life — with the hero it is a question of men without life, for now, the hero kills not simply in self-defence, but the ritual has become much more complex in keeping with the compulsive violence of our times.

But for all that, the western still stands up as the most effective cinematic formula. In Sergio Leone's **Once upon a time in the West,** for instance, we are given a number of traditional set pieces, occasionally, where suspense is lost, bordering on parody (the opening sequence of a three men waiting for the arrival of a man — by train — they are to kill). Jason Robards (Cheyenne), Charles Bronson (Harmonica), Henry Fonda (Frank), Gabriele Ferzetti (the paralysed Morten), Claudia Cardinale (Jill) play out their roles effectively in the slow, long close-up pace Leone sets. Some of the dubbing is weak and the music not so effective as before but one holds to the story in which Bernardo Bertolucci surprisingly had a hand.

The cinema (unlike the theatre) does not often provide an opportunity to compare performances of major roles. Recently, however, we have had Michael Verhoeven's film "Danse Macabre" (Dance of Death — Cinecenta release) and the British version of the Strindberg play in which Laurence Olivier plays the role of the husband.

The early irony Olivier gives the character tends to break the play off in the middle and the lush island is a long step from the barren isolation depicted in the German production. Despite its shortcomings the flavour of Strindberg was stronger in the Verhoeven effort.

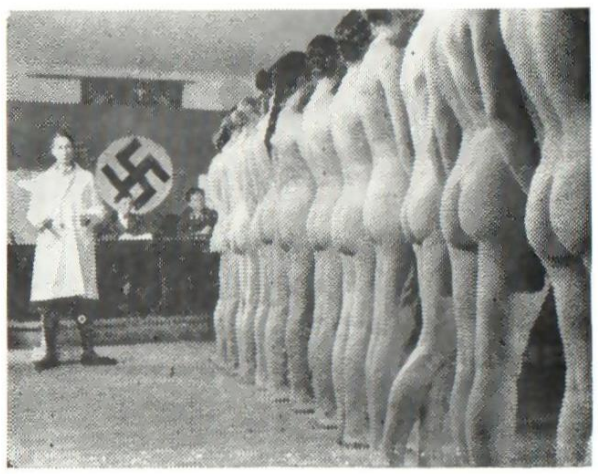
Thérèse and Isabelle is another hunk of 'littérature osée' to come to the screen in full orgasmic sound. The director Radley Metzger has chosen a beautiful location for the school where the two girls meet and enact their affair. Schoolchildren mature more rapidly these days every sociologist tells us and both Essy Persson and Anna Gael give every evidence that this is so. Nice to see Anne Vernon briefly.

BOOKS and CINEMA,
SWASTIKAS **from page 25**

crops up in films as disparate as Visconti's "The Fall of the Gods" to Thiele's "Come my lovely little bird" and the image of Mussolini and Fascism runs through "Giovanezza, Giovanezza" and, naturally, "Death at Dongo".

This preoccupation is the same in literature when virtually every month there is a new study of some notorious figure of the period such as Manvell and Fraenkel's "Himmler" (New English Library Mentor 10s.6d.) with a re-issue of the same authors' "Goering" and "Doctor Goebbels", also both 10s.6d.

What is of particular interest is the consideration of family power in terms of a country's history and how much the situation has changed today, if at all. "We will remain" says the young aristocrat at the conclusion of David Mercer's "The Parachute". And indeed, they have.



Above: From Rolf Thiele's "Come, my lovely little bird". The link between the Nazi symbol and sex is consistently pointed up. Perhaps it is this element that provokes a continual interest.

Right: The relationship between the Nazi symbol and sex is stressed in this cabaret sequence from "Femme-Spectacle".

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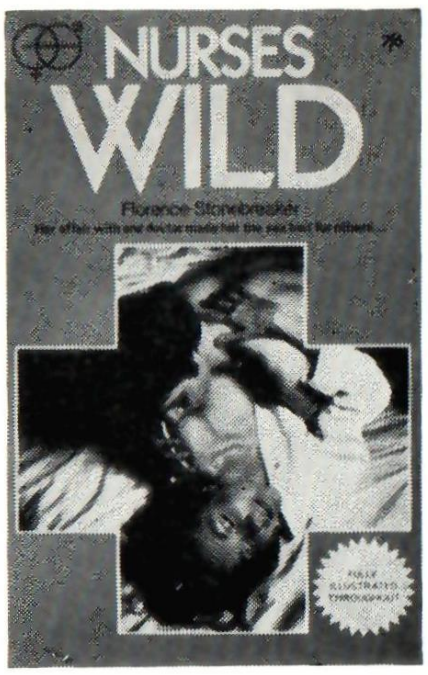

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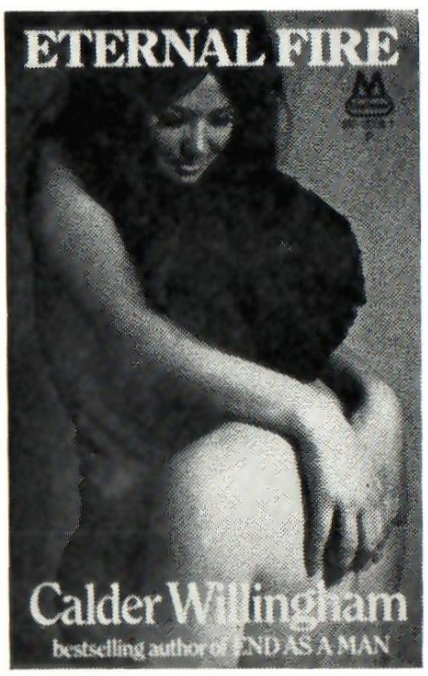

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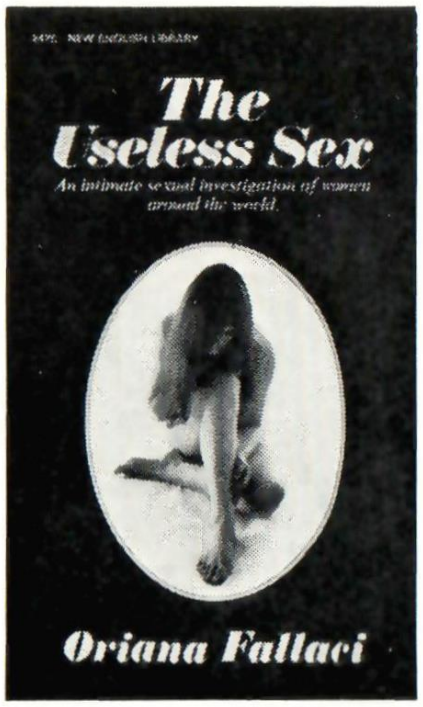

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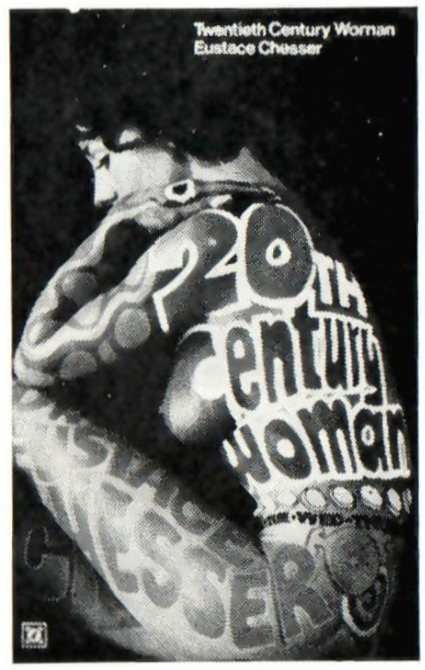

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